

SEVEN DAYS

the food issue

VERMONT'S INDEPENDENT VOICE APRIL 26, 2013 • NO. 34



CHAIN REACTIONS

Burlington anticipates
Trader Joe's opening

THE NEW BUBBLY

The mysterious rise of
hard seltzer

CACAO TO TABLE

Chocolate reigns at
3 Squares

vermont
RESTAURANT
week



7 events and 104 restaurants!

PAGE 2

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SEVEN DAYS

10
DAYS

vermont
RESTAURANT
week

APRIL 26-MAY 5

During Vermont Restaurant Week, 104 participating locations (see opposite page) offer inventive 3-course, prix-fixe menus for \$15, \$25 or \$35 per person.

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Jiro Dreams of Sushi

■ SUNDAY, APRIL 26

To some, sushi is just raw fish. To Jiro Ono, it's a life's work. This film examines the relentless pursuit of perfection that has won Great 10 star Tokyo restaurant three Michelin stars and famous fans, including chef José Andrés. Like the heart sushi, it will touch your heart and your taste buds.

The pre-screening cocktail hour features FREE sushi snacks from Linda Parikh of *Yum Dragon Dumplings* and a cash bar with **DFW** wines, **Shipyard** beers and **Vermont White Wine**. And, yes, you can bring your cocktails into the theater!



FOODIE
FILM

Palace 8 Cinema, 39 Fayette Street, South Burlington. Cocktails from 4 p.m., admission, \$7.50. Tel: 864-0639.



The Real Cost of Local Food

■ WEDNESDAY, MAY 1

Vermont may be an epicenter for farm-to-table eating, but farmers and restaurateurs still grapple daily with the challenge of getting fresh, local food onto your plate. Community, seasonal shortages, and distribution costs are all part of a complex formula. Why does a grossed-out burger cost more — and what is a fair price, anyway? Why aren't all restaurants serving local vegetables? What are the emerging trends in Vermont-made food? Discuss the topic with Blackbird restaurateur Sue Bette, Jericho Bitters Farm co-owner **Christa Alexander**, food system pragmatist Sean Chapman of *Black River Farms* and Vermont Butter & Cheese Company cofounder **Allison Hooper**. Seven Days co-founder **Pamela Polson** moderates.

Signal Kitchen, 71 Main Street, Burlington. 5:30-7 p.m. \$5 donation. Tel: 864-2284.



Culinary Pub Quiz

■ TUESDAY, APRIL 25

Play seven rounds of delicious trivia — including questions about food in music and movies. The top ten win a \$500 gift card to Burton's flagship store. Hosted by **Nectar's** and emceed by **Top Hat Kate St. John** at the evening's proceeds plenty of prizes and measurements of gross fun. Register your team (required) by Friday, April 20, at vermontrestaurantweek.com.

Nectar's, 158 Main Street, Burlington. 6:30-8 p.m. Pre-registration required. Free. Tel: 864-4771.

104 PARTICIPATING RESTAURANTS

Find all menus, hours and reservation contact info at vermontrestaurantweek.com

3 Squares Cafe
American Flatbread —
Burlington Hearth
Antidote
Anolis Restaurant
Arvich Grill & Pub
Axioma House
August First Bakery & Cafe
Bakers Restaurant
The Belated Cow Bistro
Big Picture Cafe & Theater
Bluebird Barbecue
Bluebird Tavern
Blue Paddle Bistro
Cafe Provence
Cafe Shelleenne
Capitol Grounds Cafe
Charles Rotesserie & Grill
Church & Main
City Market/Union River Co op
Corrientes Pub & Kitchen
The Daily Planet
Das Bierhaus
[Druno] (Duende)
East Side Restaurant & Pub
El Corte Taqueria y Cantina
El Gato Contra
Forah's Place

The Farmhouse Tap & Grill
Folks Restaurant
The Foundry Pub & Grille
Green Mountain Coffee Cafe
& Verter Center
Guild & Company
Horn of the Wind at the
Great Mill
Hinesburgh Public House
Hunger Mountain Coop
Deli and Cafe
Istanbul Kebab House
J. Morgan's Steakhouse
Junior's Italian
Kismet
The Kitchen Table Bistro
L'Amante
La Brusche
Lago Trattoria & Catering
La Villa Bistro & Pizzeria
Le Belvedere
Leamington Bistro & Cafe
The Lyne Inn
The Mad Tico [Montpelier
Waterbury Woodsfield]
Magnolia Bistro
Maple City Diner
Meats Restaurant
Mescal Grill & Cantina

Michaels on the Hill
NCC on Main
New Moon Cafe
Nika
On the Rocks
One Federal Restaurant

The Quechee Club
The Red Clover Inn & Restaurant
Red Hen Bakery
The Reservoir
Salt
San Sui Japanese Restaurant
Sendukos Restaurant and Bar
The Scuffer Steak & Ale House
Shanty on the Shore
Sharpa Kitchen
Simon Pearce Restaurant
Sonoma Station
Starry Night Cafe
Sweetwater
Table 24
Team Roasthouse
Three Brothers Pizza & Grill
Three Penny Taproom
Three Tomatoes Trattoria
Tip Top Caf^e
Toscana Cafe Bistro
Toutenle
Trader Duke's
Two Brothers Tavern
The Whiskey Room at
Ri Ra Irish Pub
The Windsummer Restaurant
and Upper Deck Pub
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THE FUN STARTS FRIDAY
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Salsa Saturday

■ SATURDAY, MAY 4

Finish off your Restaurant Week adventure with this "Danza de Mayo" fiesta featuring a house-made salsa competition, salsa-lesson sessions and salsa tunes by DJ Hector. Cuban Salsafest treats from Vermont Butter & Cheese, Vermont White Vodka and...salsa, of course!

3rd Square, 120 Church Street, Burlington
6:00-7 p.m. \$5 donation



Parents' Night Out

■ FRIDAY, MAY 3 & SATURDAY, MAY 4

Lack of child care is no excuse to miss out on Vermont Restaurant Week. Parents can enjoy a Friday or Saturday night out on the town while their kids have fun at the Y! Affordable childcare is available for children ages

3-12, Friday, 6-8:30 p.m., and Saturday, 5-9:30 p.m. Food and beverages are included, and participation is limited to 45 children per night.

Call 802.982.2199 or parentsnightout.vermontyouth.org. Don't forget to make your dinner reservations ASAP! Weekend tables will fill up fast!



FIND ALL EVENTS AND MENUS AT: vermontrestaurantweek.com

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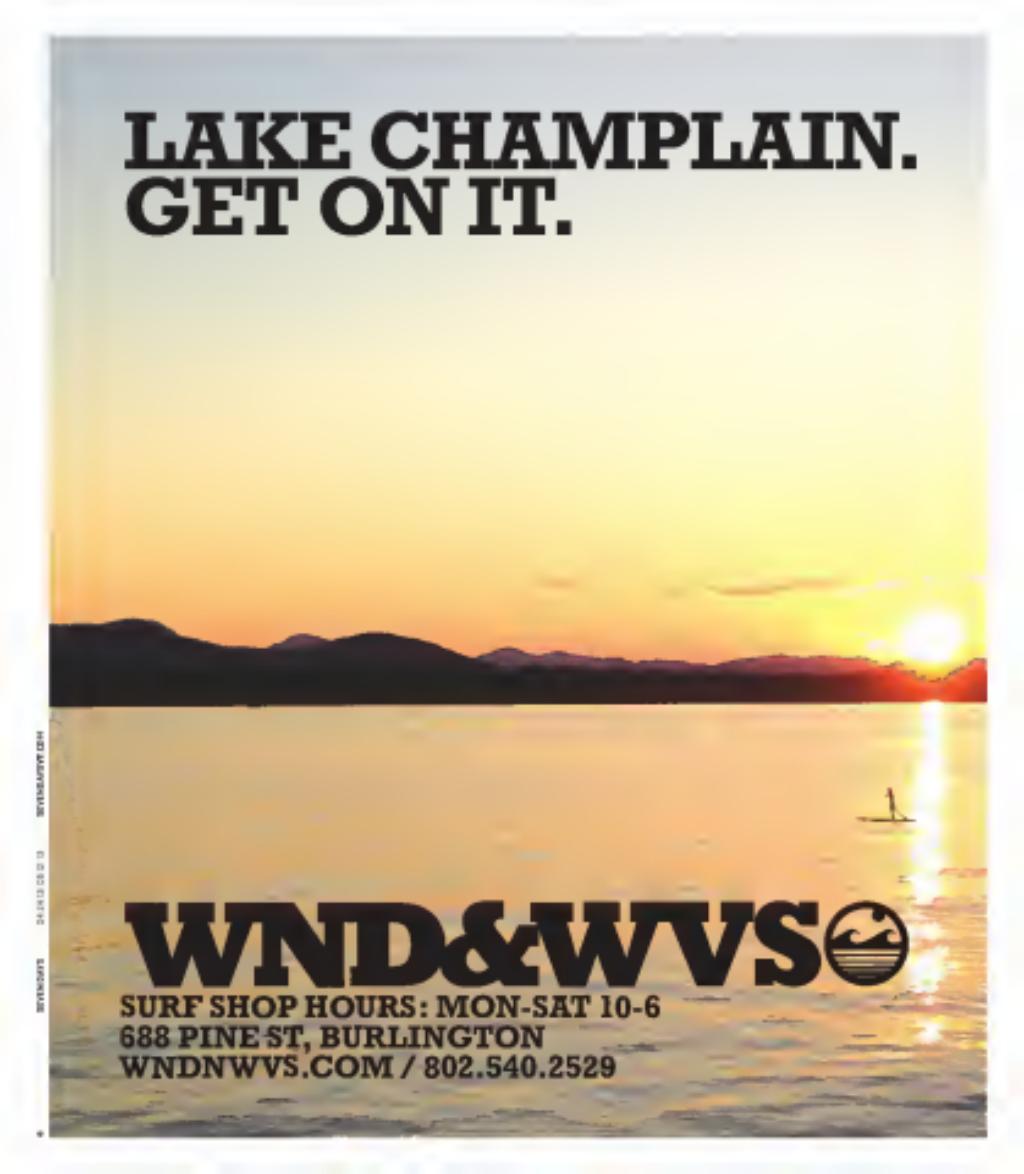
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colleagues effort by many of us but would never have gotten off the ground without the hundreds of hours of labor put in by my cousin, Andi Hardy. Sorry for the omission.

John J. Hardy
SOUTH BURLINGTON

WHAT VERMONTERS BELIEVE...

[Are You There, God? It's Me, Vermont," March 27] did not answer the titled question. Rather, it went off on a tangent by exploring the plausibilities and credos of some nine religions.

I do agree with your lead statement that "Vermont's just not that into 'Em.'" To further paraphrase, Vermont is the 49th most godless state of the 50. Why is this? I find many Vermonters to be "doubting Thomas'es."

Without the facts, they won't believe you. Many do not believe in God, because they cannot see him — or her — with their own eyes. They have no faith.

Vermonters do believe in government, because they can see getting help from it when in need.

Vermonters believe in a 13-pack of beer, will often order their sandwiches "without the 'free' from in front of their house."

Lastly, Vermonters believe, in the end, they will finally win the lottery — just once!

Don Soprano
BURLINGTON

FULL CIRCLE

[Re "Stories of Little Jerusalem," March 27.] My late father, Seal, was born in 1898 in his Little Jerusalem home on North Winooski Ave., at the height of the Spanish influenza epidemic. He and his family moved to Montreal around 1921 where he — and later, I — grew up.

CORRECTION

Due to a production error, the film described in "Movies You Missed" [April 17] was incorrectly identified. It was John Dux at the End, not Casanova.

I returned to Montpelier in 1990, where my wife and I raised our son, who now lives on North Winooski Ave., directly across the street from where his grandfather was born — the site of the renovated old bus terminal. Thank you for acknowledging this community and its contribution to Burlington's diversity, which unfortunately was not always welcomed with open arms.

Karen Stucke
MONTPELIER

USE YOUR HEADS

[Re "Vermont Doing Enough to Protect Student Athletes from Head Injuries," April 18] It's "athletic trainer" — not "trainer." Why better writing a nice article and running it with ignorant terminology? It's the equivalent of calling the editor a paperboy.

Janice O'Donnell
MONTPELIER



FIX CURRENT USE

[Re "Lawmakers Look to Crack Down on 'Current Use' Abuse," April 3.] Supporters of the current-use program say there is a lot of pressure on lawmakers to develop their land. With real-estate prices so high, wouldn't it be a good thing for average Vermonters if the land was developed? On one hand, we want Vermont to grow and attract young people to move in and live here, but we artificially create a shortage of land development that drives up costs. Seems like the program is working against the average Vermonter. Then, to add insult to injury, the land is posted. There

FRANKIE BROWN

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WED 4/28 KILLED VEGAS 10PM

WED 4/29 KILLED VEGAS 10PM

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5/31

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WEDNESDAY MAY 29

THURSDAY MAY 30

FRIDAY MAY 31

SATURDAY JUN 1
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SATURDAY JUN 1
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SATURDAY JUN 1
SATURN PEOPLE'S
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SATURDAY JUN 1
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SATURDAY JUN 1

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THURSDAY 25

GETTING THE WORD OUT

①

Sandra Fluke (pictured) is not afraid to speak her mind. A TIME magazine Person of the Year 2012 honoree, the attorney and social justice activist gained national attention last year with her passionate testimony before House Democrats concerning access to female contraception. In "Making Our Voices Heard," she inspires audience members to create change on local and legislative levels by advocating for the issues that are most important to them.

SEE CALENDAR LISTING ON PAGE 82

②

FRIDAY 26-SUNDAY 28

SWEET STUFF

Swap a star at the 45th annual **Vermont Maple Festival** St. Albans hosts a Grua-A celebration with a Swap Run Road Race, swap-a-house tour, a giant parade and more. Their beds sufficiently torched, floristyle ears fill up on pancake breakfasts, sugar on snow and creamies and custom candy flavorings with "liquid gold."

SEE CALENDAR LISTING ON
PAGE 82

③

SATURDAY 27 & SUNDAY 28

Maine Event

Take the next Home level of an applesauce up to **Everything Apples**, the largest tea-&-chowder event in the Northeast. Adorable babies, solving the obstacles in the obstacle course, where young ones partake in games and activities at the 4-H booth, career fair, Maine art auction, Our Neighborhood characters, the historical train and the log cabin with a blend of delicious sandwiches, soups and family-friendly enter- tainment.

SEE CALENDAR LISTING ON PAGE 82

④

SUNDAY 29

Changing Gears

It's not unusual to count the days until moving day. To that end, the **Cycle the Big Year** event aims to get you started. The ride, along 112 miles atop the Appalachian Trail, challenges cyclists to pedal and climb the switchbacks for events at various locations, including the Appalachian Trail's 100th year of hikers, a group presentation by the kids in Madeline's Class and a welcome winter's eve, and take a scenic route.

SEE CALENDAR LISTING ON PAGE 82

⑤

SUNDAY 29

Labor of Love

"The most people, on average, one by age, fish and top anglers say they've ever had," says Jim Dier, the subject of *Give it Gob*, a 2010 documentary. **Give Gobies to Gobies**, today, is still in action, now led by a member of the local restaurant board. Enter today's salmon derby, which is raising money to construct the world's best salmon hatchery in the state. The event is not the type of an all-day fishing extravaganza, but it is part of Vermont's commitment to the environment.

SEE CALENDAR LISTING ON PAGE 82

⑥

THURSDAY 25

Flipping the Switch

Ever wonder how big tech becomes high art? At the **Vermont Indians Invent Up**, folks mix up the art into, among many techy inventions, to better the life—like sound-forced words featured in the RSA Center's interactive *User Required* exhibit. Alternatives denotes creative processes that blur the lines between disciplines and make fine art seem like it's meant to be played with.

SEE ART REVIEW ON PAGE 82

⑦

SATURDAY 27

Take Note

Who else can claim to have never slept stages with both Eric Clapton and Joe Wiesen? Acclaimed soprano and multi-instrumentalist **Tim O'Brien** holds the title distinction. The folk superstar brings his American interpretations to Montpelier, where he presents a workshop at the Vermont School focused on a concert in Becton Church.

SEE ARTICLE ON PAGE 76

Trader Joe's and Healthy Living: Is South Burlington Big Enough for Both?

BY KEVIN J. KELLEY

Two-Buck Chuck" has become "Three-Buck Chuck" in the two years since Trader Joe's first approached South Burlington about building a store on Dorset Street. The city's development review board has granted the company preliminary approval to move forward with construction, and the proposal came before the city council last week.

Three noted-occupants, however, are already ahead of demolition that's set to make way for the grocery store and new retail and office space, plus an organic eatery's thrive from Healthy Living Market and Cafe Mariposa—shared Malone Properties, the project's developer, owns the land. Trader Joe's would occupy and also the plot on which Healthy Living sits.

Project manager Paul Simon of the Burlington real-estate investment firm West & Associates says he's "very confident" the city council will soon OK the plan. He predicts that Vermont's first Trader Joe's will open in about a year.

But at a recent meeting, South Burlington City Councilor Chris Shaw recommended Simon and his boss, David White, that the Trader Joe's parcel is zoned for a mix of residential and retail. Shaw suggested that the second floor of the 14,000-square-foot, mixed-use building adjoining Trader Joe's might be better suited for apartments than for the offices the developer currently intends to put in place.

"It seems an ideal spot" for housing, Shaw said, noting that residents could walk to several nearby stops. The Blue Bell and University Mill are both within 100 yards of the project.

White did not respond directly to Shaw's suggestion, but the real-estate adviser did defend dimension of the homes at 192, 194 and 200 Dorset Street. "They're not in very good shape," White said of the houses. And it's "probably not worth renovating" such energy-inefficient residences. "It's time for them to go," White declared.

South Burlington is already set to lose more than 400 affordable houses because they will within a high-profile space near Burlington International Airport.

Shaw didn't press his point at the April 15 meeting, but he and fellow councilors could vote on the plan at a scheduled May



BRIAN TAYLOR

meeting. One goal of South Burlington's "urban zoning" regulations — meant to slow development in Vermont's third largest city — is to encourage the building of more "affordable housing." The Trader Joe's development will also need a stormwater permit from the Vermont Agency of Natural Resources, as well as a sign-off from the Army Corps of Engineers, which has jurisdiction over a stream running through the property.

Because of its reputation for good food at reasonable prices, Trader Joe's has earned a cult club in Vermont. Four speakers at the April 15 council meeting unanimously supported the store's coming to the Burlington area. There's also a Facebook page titled "I want a Trader Joe's in Burlington, VT" with 121 likes. Simon says he neither created nor oversees the

Facebook page, which posts close-up photos of Trader Joe's products such as dark chocolate edamame and Belgian-style Speculoos Cookies.

"I work there ourselves now — over 75% — now," one Facebook commentor wrote.

But the California-based company, which is owned by a German family trust, has followed a cautious strategy of expansion. Established in 1966, the chain operates nearly 600 stores in the United States, half of which are in California. Many are about the size of 12,880 square feet (not yet planned for South Burlington). They aren't supermarkets, but Trader Joe's attracts outside attention due to its playful tropical themes, featuring employees wearing Hawaiian shirts, and the "extreme value" Charles Shaver tableware sold exclusively at Joe's and known

affectionately as "Duo" or "Three-Buck Chuck," depending on where you live. Now is all that study to work out for nearby Healthy Living?

Just this summer, says Lester, co-owner of the upstart purveyor of many local and organic foods and beauty products. Having a Trader Joe's next door "will be great for us," Lester insists. "There will be a wonderful synergistic relationship."

Even Bradley, an agent for Pomerleau Real Estate, who is not involved with the Trader Joe's deal, says Lester may be right. While noting it's "a somewhat unusual" fit with a purely overlapping product line to be located side by side, Bradley suggests Trader Joe's "could pull people into Healthy Living who wouldn't go there otherwise."

Some have wondered aloud whether Trader Joe's is trying to put Healthy Living out of business by locating right next door. But Bradley says the store may have had it for other location options thanks to a "property market for large readers that's really, really thin around here." He notes that Whole Foods, a much pricier chain catering to a demographic segment similar to that of Trader Joe's, had tried for years to get permission to build a store on a difficult site on Williston Road in South Burlington and ultimately abandoned the effort in 2011.

Healthy Living's salvation may be its focus on local foods, Bradley adds. "I think a lot of Vermonters value local food," the realty says. Indeed, Lester's store has prospered since opening in 2008 from 4000 to 35,000 square feet — almost three times the size of the proposed Trader Joe's — despite the presence of a Hannaford supermarket across the street in the U-Mill. Lester recently opened a second Healthy Living in Saratoga Springs, NY.

South Burlington City Councilor Suzanne Green agrees that Healthy Living's emphasis on local sourcing has helped create a loyal customer base. But Trader Joe's lower prices could tempt customers, she says. Upon learning of Trader Joe's location, Green says, her first thought was "there goes Healthy Living." She adds, "If I were Healthy Living, I'd be pretty nervous."

In Davis, Calif., the opening of a Trader Joe's caused a 7 percent drop in sales at

BUSINESS

a nearby food co-op, according to a 2012 report on HalfPast Small Business. That in turn led to a wage freeze and a cut in retirement-plan benefits at the 40-year-old co-op, the very sort of cut that the new owners eventually did implement at the co-op, which operates in a college town with some resemblance to Burlington.

Pat Burns, manager of City Market in downtown Burlington, predicts a similar dynamic here. "There will be a three- to six-month initial period where Trader Joe's will feel the impact and to some extent we'll feel it, too," Burns says. But Holday Living's customer base should hold steady over time, Burns adds, noting that while Trader Joe's does sell a lot of organic goods, a smidg of fresh produce.

Still, the project manager was no reason for Stevens to worry about having a new neighbor, agreeing that Holday Living occupies a local niche. And although Stevens doesn't mention it, an estimated 80 percent of the products at Trader Joe's shelves carry the chain's private label. None of those items will originate in Vermont. Moreover, Trader Joe's won't reveal the source of some of the organic produce sold in its stores, according to a 2010 study in Sustainable Industries' online magazine.

But the company's food is "safe, of funds and delicious," Stevens says. And he argues that "affordable living involves more than affordable housing." Trader Joe's will price items within the reach of the average consumer in a market with high living costs, Stevens adds.

Trader Joe's other big selling point might be the 60-plus jobs that Stevens promises the project will create in South Burlington. It will also produce a substantial but undetermined amount of property-tax revenue for the city. And because the project lies within an additional tax assessment district, it will help cover the costs of roads, sewers and other infrastructure in the nearby City Center complex that South Burlington plans to build over the next 20 years.

South Burlington officials were

unwilling to name about the project's original design. A new plan features "more traditional downtown-type architecture" or more a more pedestrian-friendly. White told the council last week, Trader Joe's would move from the sidewalk on Church Street, with a "pedestrian plaza" situated between it and the mixed-use building White said. A 125-car parking lot would be hidden behind the L-shaped buildings, Stevens adds.

But even with those urban-style renovations, there's no reason to preserve or create housing as part of the project, Stevens argues. Thousands of residential units are planned for the City Center development less than half a mile away, he says. And market rates from low-end to luxury could prove an annoyance to any residents at the site, adds John Stevens, chairman of an affordable housing committee that works under the city's auspices.

Who knows in the houses that would be torn down in part of the Trader Joe's project?

Colka Bailey and two roommates have been renting the single-story clapboard house at 384 Dorset Street for the past year. Bailey, a customer service representative at Casco in Colchester, says it's a convenient place to live, but the house is "badly maintained," he adds, pointing to living-room ceiling damage.

Neighboring businessman Wilson has been living next door at 386 Dorset since February, when he was released from jail after serving 10 months, two weeks and three days for a domestic-abuse conviction. "I get a little crazy when I drink," Wilson says, displaying two mugs, one that monitors his whereabouts and another that measures his blood-alcohol level.

Where will he go if his next home is torn down?

"I might move to the transfer park on North Avenue," says Wilson, Wilson replies. "I know some people there."

What about Trader Joe's? Is he familiar with the store?

"I don't know nothing about Trader Joe's," Wilson says. "What is it — some kind of restaurant?"

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Ben & Jerry's Distributor Freezes Out Small Vermont Retailers

BY KEN PICARD

Mike Peabody knows it's no big secret that the Plainfield Co-op isn't the biggest seller of Ben & Jerry's ice cream in Vermont. The 800-member food co-op enterprise on Main Street is so small it doesn't even have a walk-in cooler or space for a stand-alone cooler.

But Peabody, who's worked at the store's coordinator for five years, says he never imagined "Vermont's Finest" would turn its back on a food co-op in the very state that defines the ice cream company. A few weeks ago, a delivery guy informed co-op staffers that Ben & Jerry's would no longer supply its ice cream, as it has done for the last 18 years. He informed them that delivery had been outsourced to an out-of-state distribution company, which has ensured stricter purchasing rules on states in Vermont and elsewhere that sell Ben & Jerry's products.

According to Peabody, the new distributor, Thibodeau's Ice Cream of Stowe, Maine, has agreed the minimum purchase to 65 pints every two weeks. That's not a lot of ice cream for a big supermarket or convenience store, but it's way more than the Plainfield Co-op can sell in that time frame. If the co-op can't move that much product, Peabody says, Thibodeau's won't service the account.

That's a big shift in marketing strategy, according to Peabody, who notes Ben & Jerry's used to aim to get its product "into small stores in the middle of nowhere, which describes about 85 percent of the state of Vermont. Now, in doing this, they're saying, 'If you're not a large-scale distributor or a big supermarket vendor, we don't have the time for you.'

The Plainfield Co-op isn't the only small retailer that feels like it's getting the cold shoulder from Ben & Jerry's. A number of independent grocery and convenience-store owners have called the Vermont Grocers' Association to complain, according to VGA President Jim Harrison.

Among them: Sam'sak Massa (3-Grand Isle), who's owned and operated Big Massa's General Store in Calais since 1994. He says he started selling Ben & Jerry's products when Ben Cohen and Jerry Greenfield personally delivered a freezer full of product to his store. Today, South Burlington-based Ben & Jerry's has 700 scoop shops in 36 countries around the world.

Massa has already arranged to get parts of Ben & Jerry's from another wholesaler, Associated Grocers of New England. But he'll have to live without the company's



product distribution in Vermont" over to Thibodeau's.

As Greenwood explains, Ben & Jerry's has always been a manufacturing company first. For the last 18 years, the company has handled its own wholesale distribution within Vermont and some surrounding areas.

"But it's like every other business," he says. "It continues to grow and evolve and change."

Thibodeau's is a family-run company that's been around since 1899, Greenwood says, with all the necessary warehouse space, trucks and staff to do the job. Thibodeau's already handles New England distribution for other ice cream brands sold by Unilever — the Anglo-Dutch conglomerate that purchased Ben & Jerry's in 2000 — including Breyers, Good Humor, Klondike, Pop-Tarts and Snackwells.

Greenwood downplays the significance of the recent change and predicts Thibodeau's will eventually address all its vendors' concerns. "We definitely expect they are going to be some wrinkles, and we'll take some time to iron out those issues," he says. "But we definitely will work with any of our customers. We still want to take care of our home state of Vermont."

It may be too late for some Vermont grocers.

When Ray and Hobert Ohlendorf built up in Middlebury, he runs a small, independent grocery store in Middlebury called the Middle Road Market. He's displayed the Ben & Jerry's cooler "prominently" for years.

"The sad part is when they started, they wanted guys like me. Now that they've overfilled their benches, as it were, they don't need us anymore," Hobert says. "Does it have a better taste in my mouth? Yes it does."

Asked if he'll try to buy Ben & Jerry's product through a different wholesaler, Hobert said he's no longer interested. "It is an industry based on margins of 'nickels and dimes,' the new rules mean the difference between making a profit or not."

"This is from a company that [talks about] small business and buy local," he says. "They're no longer a small business. They're no longer local. They're owned by Unilever and their true colors are coming forward."

The people at the Plainfield Co-op agree. "It seemed like a step up in the face to small stores," says Ellen. "If that's how they're going to do business, I don't really want to be every Ben & Jerry's."

On Burlington's Lakeview Terrace, "In-Fill" Housing Leads to Ill Feeling

BY KEVIN J. KELLEY

Burlington Mayor Mike Madenberger has it partially and the city should grow by building "in-fill" housing as it's done town, but the mayor is learning that won't necessarily be easy, with a project by his own development company providing a case study.

Neighbors of the Packard Lofts apartments on North Avenue are stepping up their criticism as the project nears completion. About 80 neighbors named out for work for what amounted to a grueling session focused on a representation of the Harland Group, the development company Madenberger cofounded long before he became mayor.

Diana Carlisle and Jim Linnan, board members in their Lakeview Terrace living room, about 300 yards from the project site, said the all properties in the west side of that area of the city's spectacular views of Lake Champlain and the Adirondacks.

Many of those present raised complaints at Justin Deardurff, who is managing the Packard Lofts project on behalf of the Harland Group. Deardurff proved a resolute, punctuating his responding partly though at times incompletely, in the neighbor's multiple criticisms. "The transition from 'low' to 'higher density' is always difficult," he observed firmly around the halfway point of a two-hour meeting.

The neighbor's biggest beef: Harland Group had pushed Richard Lofts as owner-occupied condominiums, sans the project's inception nearly a decade ago, before deciding sometime last year it would rent the 25 units as apartments instead. To many, the change for the abut and switch that could negatively impact their lifelong existence.

Deardurff explained that the decision to switch to rentals — reported by Seven Days in December but not conveyed by the Harland Group to the project's neighbors — resulted from difficulties the project encountered in obtaining financing. "Rents are still reluctant to lend in large new condo developments," Deardurff said. "Rents are seen rentals as a much safer investment."

The Packard Lofts units — 32 with two bedrooms and three with three bedrooms — will be available only to renters "for the foreseeable future," Deardurff added. The Harland Group does intend to sell the apartments eventually, he said.

A few Lakeview Terrace residents say

they have the property they would own, "there's a lot of literature showing that ownership produces better upkeep" over time.

Phil Lavoie, who lives a short distance from Packard Lofts, expanded on that for the project could have been "student housing." He also warned about construction issues, saying the construction crew resembles a "pig pen" with cigarette butts and pizza boxes littering the street near his home.

Three of the units with lake views — all of which "have been spoken for" according to Deardurff — will not for \$300,000 a month. The remaining apartments are being offered at rents ranging from \$1400 to \$2000, depending on the size and number of bedrooms. The five smallest apartments will not for "affordable" rents in keeping with the terms of the city's in-historic-area zoning ordinance. Only three units, moreover, measure slightly smaller will be able to rent in the two-bedroom apartments, priced at \$1600.

Two women attending Lakeview Terrace meeting objected to the notion that renters are less conscientious about maintenance than owners. Diana Carlisle and Kara Schenck have both lived on Lakeview Terrace. "I'm having a hard reaction" to the perception of renters as irresponsible, Carlisle told the gathering. Schenck added, "I'll have a friend who asked about moving to Richard Lofts, 'I'd say, 'Don't do it. You won't be welcomed.'"

The meeting place served as an alternative to the formal venue for complaints about Packard Lofts. From Ron's Bar, the online email exchange where neighbors have been sharply critical of a project once seen as a "crisis shot." Many neighbors are disgruntled at the size of the 50,000-square-foot residential project, including garage, being built on a corner lot of less than three-quarters of an acre.

Just as a small Packard accessible showroom in 1923, the original building was enlarged to include a women's bar that would later be used by Agnes Gossell, the women's clothing chain. Whistlers' Harland Group, which he formed with developer Chuck Lattu in 2003, was permitted to build more than the number of units that would normally be allowed on the site based on two criteria: permission from commercial to residential and "adaptiveness" of an existing structure.

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Lakeview Terrace

Some neighbors have characterized the adaptive reuse process as neither hot nor swap, noting that developers move down the showroom and warehouse, leaving none of the original building standing other than two brick walls.

Another concern: increased traffic and parking on Lakeview Terrace and nearby streets. Packard Lofts will include 38 sheltered parking spaces, five of which are to be reserved for use by a cafe that will occupy the project's North Avenue side. One person at last week's meeting relayed that the building's tenants are likely to have a total of more than 50 cars, meaning that several will have to be parked on the street.

Dextreiter said it's unlikely that every occupant of Packard Lofts will own a car, adding that traffic-causing "bump-outs" will be installed at the corner of Berry Street and Lakeview Terrace and he noted in a subsequent email message that the 30-speed allocation had been modified slightly in reviews by the city and state bodies, including the Vermont Supreme Court.

The nature of the cafe prompted skepticism on the part of some neighbors. Dextreiter and the Hardline Group are in negotiations with two prospective operators of the space, but he declined to identify either. Asked whether the cafe would serve alcohol, Dextreiter said he didn't know but pointed out that coffee shops such as Mudsy's Waters in Burlington do serve beer.

Aesthetics were at issue as well in last week's free-off. One participant wanted to know whether there were standards

for window coverings in Packard Lofts, warning – half-jokingly – that some tenants might hang "Badassass" towels that would be visible from Lakeview Terrace. Beutelius said plain white window shades would be required.

The meeting wasn't entirely hostile.

Chris Belli, who will work as property manager of Packard Lofts once its first tenants move in sometime in the next two months, said he has learned from managing 1200 rental units in Vermont and New York that regular communication between tenants and home-owner neighbors is essential. "When things don't work well it's because communication isn't happening," Belli said.

Dextreiter noted that last week's gathering marked the first time he had been invited to confer with a group of Packard Loft neighbors. "I don't want that to be a one-time event," he added.

Christina Campbell, a Lakeview Terrace resident, addend that while the "history sucks" in regard to the Hardline Group's dealings with neighbors, it's essential to let that darkness inside out the past.

"We don't even know that there's a problem yet," Campbell said. "I don't want this to be as weird as it seems at this moment."

Wetberger, for his part, defends Packard Lofts as a positive contribution to the neighborhood and to the entire city.

"I am proud of my work prior to taking office crafting a project that is now being substantial, long-term investment to the Old North End and creating 35 new homes in a city with a chronic shortage of housing," the mayor commented on Tuesday in an email message. ☐

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Two Local Poets "Remix" Pulitzer-Winning Novels for a Global Project

BY JULIA SHIPLEY

By the time that year's Pulitzer Prize in Poetry was announced on April 15 — it went to Adam Johnson's novel *The Orphan Master's Son* — a band of interpreting poets around the world were already half-way to their goal of creating 200 poems from the Pulitzer's book catalog. They're

beginning next from the 85 poems, primarily non-fiction, that form our work as part of a National Poetry Month initiative called Pulitzer Remix.

Two of the Remix poets are Vermonter **MARK W. WILSON**, 30, of Winooski, and **JOHN R. KELLY**, 38, of St. Albans, whose show-and-tell, *It's Not About You*, has won an actor and playwright, co-founder of *cause remix*? The two friends, who both work for *Howard County* by day, signed on for the extra accolade of Pulitzer Remix, committed to posting a poem a day throughout April. The text of one poem-a-day, selected by them or the organizers, is the sole source for their

46 "found" poems.

Pulitzer Remix is the creation of **JONATHAN B. BAKER**, editor of the *Poetry Review*, a biannual literary magazine that showcases "poetry in the making and the everyday." She says she imagined Pulitzer Remix to raise awareness of found poetry, the literary equivalent of collage, in which words phrases and lines from presenting texts are fashioned into poems.

Smart? Yes, but Pulitzer Remix has also proved surprisingly effective at spreading the practice of poem-a-day art.

Along with the 46 found poems spliced throughout the US and five other countries, Kelly has been hard at work. His tasking with the poem of his chosen text, *Bernard Malamud's 1961 winner The Fixer*, Kelly, who admits he never finished reading the book, says of his process in an email: "I look at the page for a while until certain words start popping out more than others and then go from there. I simply do a sharpie and erase all that I don't need, leaving behind a poem that was

already there to begin with."

This technique, known as "erasure," has been used by writers as various as *James Dickey*, *Jon Lerner* and poet and **VERMONT COLLEGE OF FINE ARTS** faculty member **MART MURKIN**.

Meanwhile, Moore has been playing with the 1829 practitioner, *John Keats's* *Shelley's* *St. Mark's*, which he did mad, and found therapy and comedy.

Although both writers are at maximum one or two pages as the source of each poem, their approaches diverge sharply. Kelly physically alters the page with his indelible black pen, takes pictures of the changes with his iPhone, optimizes the images and posts them each day on the Pulitzer Remix website.



"Work in progress," James M. Wilson

Middlebury Community Players Show There's More to *The Threepenny Opera* Than "Mack the Knife"

BY MEGAN JAMES

The Broadway theater critic *Walter Kerr* once described the scene of *The Threepenny Opera* as "the most wonderfully revolting music I have ever come across." In similar number, *"Mack the Knife"* is a classic thanks to recordings by *Louis Armstrong*, *Ella Fitzgerald* and *Frank Sinatra*. But the musical itself is — infrequently performed in the US.

That's why **KETTERING MATTISON**, chair of Middlebury College's German department and director of the German for Singers and Vocal Coaches program, is so excited for her **MIDDLEBURY COMMUNITY PLAYERS** production to open this Thursday, April 25, at Middlebury's *TOWN HALL THEATRE*.

"It's been incredibly sleep-depriving," jokes Mattison, in the days before opening night. "It's a big show. It's three hours long. But it's been fantastic."

This is the 20th dramatic production Mattison has directed, but the first

in English. She's done *Threepenny* twice before but always in playwright Bertolt Brecht's original German.

Collaborating with composer **Mark Weill**, Mattison based his 1928 play on a 1736 English satirical musical called *The Beggar's Opera*, which skewered both London's social hierarchy and Handel's operas. *Threepenny* is a story of two rival villains, *gusgus* *Mackieboe*, aka *Mack the Knife*, and *long* of the *beggar* *Josephine Beacham*. Mattison describes them both as "explosive explosives" — Mack pillages wealthy neighborhoods, Beacham exploits the very poor.

In case you go back nearly 100 years, last *Threepenny*, says Mattison, remains relevant today. "It's about social injustice. It's about exploitation and power," she says. "And for us, the play is about the banking crash."

It's also an intriguing example of Brecht's signature "epic theater" in which he stripped away traditional conventions to keep audiences acutely aware that



Rehearsing for *Threepenny*

Moore is more protective of his sources, declining on his blog, "No books have been harmed in this process." Senator Stater Mary was not easy to find, be it \$1 gold \$18 for a tattered paperback — one of the few that still exist. It's water stained and stamped throughout with Property of L.A. Marzine.²

To avoid damaging the book, Moore scans each page and does his work on an artesian reproduction. For his April 12 poems "Night and Silence," Moore scanned the page, cut out the words he wanted, and then stitched them on Irish linen in a nod to the importance of needle, handsewn things in Peterkin's book.

Both writers have found the limitations and discipline of the Pulitzer Review strongly liberating. "Officerman is a narrative form can really breed a craft," Kirby writes. "Having this novel as a starting place is a welcomed relief

I LOOK AT THE PAGE FOR A WHILE UNTIL CERTAIN WORDS START JUMPING OUT MORE THAN OTHERS AND THEN GO FROM THERE

— DAVID KRILINSKY

He returns to his natural poems: "You can see it as a grammar," Moore admits. "But it works."³

pulitzerprize.journalism.org/poetry

theater is an illusion," explains Matthias Brecht's actors, for example, would stop acting while they delivered a song.

"That's a challenge for both actors and audience," admits Matthias, whose cast of 17 includes professional and amateur actors from both the college and the community. "But you do get drawn into this because it's all about social relationships."

And, the play's references to Weimar Germany — its war veterans and people who've lost jobs because of new legislation — are likely to resonate with contemporary audiences. "It's about modern society and how power is maintained and what people in power do to stay in power," says Matthias.

To emphasize the strange nature of the play's social dynamics, Matthias has stipulated on a life-size chessboard, with each character representing a specific piece. "They have predetermined paths

to walk," she says, "but in some pivotal moments they really show who they are in this game."

In keeping with the chess metaphor, the actors are dressed in black and white. "I hope people don't think it's about bad and good," says Matthias. It's tricky to distinguish the good guys from the bad in this play, as anybody listening to the opening number knows. "Oh the shark has pretty teeth, deer / and he shows them pretty white / just a peek / he has his Michaelis clear / and he keeps it out of sight."⁴

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BETTINA MATTHIAS

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Lost Nation Theater Mounts a Musical Based on Real-Life Civil War History

BY DIAN PARKER

2 01 marked the 150th anniversary of the start of the Civil War, still commemorating that event two years later, PBS recently re-broadcast Ken Burns' epic 1990 documentary *The Civil War*. In its sprawling 2012 film, *Lincoln* recounted the president's efforts to obtain passage of the 13th Amendment, to formally abolish slavery. And now we have *Actions: A Musical Play of Vermont's History in the Civil War*, at **LOST NATION** in Montpelier, opening this Friday, April 26.

The word "musical" encompasses a light-hearted sweep through one of America's darkest chapters, or perhaps a satire along the lines of "Springtime for Hitler" in *My Fair Lady*'s *The Producers*. But no, *Actions* is a drama inspired by actual letters written on the battlefield by a Vermont soldier, Lt. Russell W. Tracy.

Tracy, a 25-year-old medical student and farmer when he went to war, became a Civil War hero. He sent his letters home to



PHOTO: JEFFREY M. COOPER

Capital City Concerts Premieres a Work by a Rising Arab American Composer

BY AMY LILLY

Middle Eastern flavors have been flowing around Montpelier since last fall, when **CAPEC** (Capitol Easterns Performing Ensemble) opened its chamber music series with a Middle Eastern dinner for nearly 100 people. Kevin Kerr, an Arab American violinist, was young, increasingly acclaimed Arab American composer from New York City named Michaela Farouz.

This "before party" is Kevin's culminating, anticipated the culminating musical event of CGC's season: the premiere that Saturday of a Middle Eastern-themed work Kerrs commissioned from Farouz, called "Reena." The piece is written for solo flute and string quartet and will be performed by Kerrs and the superb Borromeo String Quartet, which will fill out the program with pieces by Berio and Dvorak.

Kerr first learned of Farouz through the Borromeo, whose members played a piece by the composer at their CGC concert two years ago. At the time, Kerrs' Lebanese-Argyrian mother was dying; she passed away in December 2010. Kerrs had

also begun to claim her ethnic heritage more openly. She envisioned a commission that would both memorialize her mother and celebrate her Arabic ethnicity and Farouz seemed the perfect match — and not just because "he looks like one of my relatives," as she puts it.

Kevin is from New Jersey; Farouz was born in New York. Both had grandparents of Middle East origin. Though Kerr, 49, has never traveled to that part of the world, she experienced her heritage through language and food. She remembers listening to her Lebanese grandfather speaking by phone in Arabic with his sister, who had remained in Beirut. At Farouz' request, Kerrs e-mailed him such recordings, as well as photographs and memorabilia, during the composition process. The two soon realized they shared similar experiences.

Farouz' grandmother emigrated from Jerusalem, where she had lived when it was still a Palestinian city. The 20-year-old composer sees her displacement in the context of his own extensive travels in the Middle East and his research on historical immigration patterns among Arabic peoples. He says it's hard for Arab Americans to specify their "border" sometimes because, "when you're a few generations removed, you're dealing with countries that no longer exist. Syria used to contain Lebanon, for example."

With his grandmother and Kerrs' mother in mind, Farouz titled the CGC commission "Reena," after the Aramaic word for mother. The piece is a tribute to Arab women, and grandmothers in particular, as keepers of the cultural heritage from one generation to the next. In the course

of composing, Farouz says, it also became a piece about the Arabic immigrant experience as a whole, especially during the decades surrounding the start of the 20th century, when new arrivals didn't have the luxury of retaining home.

Farouz' music often aims for social and historical critique. His "Salon" concerto addressed the Egyptian uprising, and his opera *Jerusalem* concerns the practice of enforced kidding. His fourth symphony, *In the Shadow of No Towers*, which premiered at Carnegie Hall last month, is based on Art Spiegelman's graphic novel of the same name. Farouz says the piece to question "the gross exaggeration of our differences at the expense of our shared humanity" during the post-9/11 decade.

One difference that sets Farouz apart is worth mentioning: Inspired by the Arabic art of calligraphy, he composes by hand in pencil — a method that's been practically eliminated by musical notation software.

Farouz' music, however, is remarkably accessible and powerfully communicative. It can be soaring, delicate or deeply moving, and it often blends aspects of the Arabic folk mode, with Western forms.

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family, friends and neighbors in Rochester. Rosencrantz's script incorporates these letters and the recipients' responses, as well as letters from Vermont wives in their husbands' drafting the hardship of managing the farm, animals and children without their men.

When Rochester historian **JOE SCHENKELBERG** was researching the story of West Rochester at the **VERMONT HISTORICAL SOCIETY** in 2010, he came across a box containing Tavel's diary and 21 letters. In the diary were day-to-day notes and a record of the soldier's letters sent and received. Tavel also wrote "Narrative of an escape from rebel capture," which recorded his capture by the Rebels, his escape and journey back to Union lines. The Vermont Historical Society published it in the early 20th century. Mortally wounded at the Battle of Winchester, Tavel died on September 20, 1864.

Last Nance's real-life drama was written by **RICHARD MORRIS** in collaboration with Schenkelberg, interim April 2009, and director **CHRISTIAN REED**. It was originally developed by Rochester's **WHITE RIVER VALLEY**

PLAYERS, which Robson founded with his wife, **SARAH ROBSON**, in 1879.

DOROTHY ASKEW, actress/fitness-consultant, **JACK WILLOWOOD** composed Rosencrantz's original music. Traditional period music is also woven through the play, and a quartet that functions as a Greek chorus comments on the action. Musical director **KEVIN SELLARS** and choreographer **TAMIN MORRIS** are working with a multi-generational cast of 20 actors, singers and a four-piece band.

Director and LNT cofounder **KEN RICE**, a seventh-generation Vermonter, is passionate about bringing this production to life. "Much of the script is verbatim," he says. "Rosencrantz's letters and urban during that time give us a wonderfully immediate sense of the hardships endured on both the battlefield and the home front."

"I feel this show incredibly moving, because it humanizes the statistics and statistics," adds **RATHNALEK KHEM**, producing artistic director of Lost Nation. "Then the women and children left behind had their own war with survival. This play honors the sacrifice all people make during war."

Chicago actor **Aaron Ashby** plays the title role — his seventh appearance at LNT. "I'm usually playing idealized characters," he notes. "Rosencrantz is a real person, and all the events really happened. It is a joy and challenge acting in an older time period."

A return to Rosencrantz is the question. "Remember? Will we remember?" Benita responds. "I think plays like Rosencrantz... help us to understand how patriotic we are as a nation today. Hopefully, they can inspire us with renewed energy to continue the fight toward consensus and unification." □

■ *Rosencrantz* produced by Lost Nation
Theater in Montpelier City Hall

Adult audience. Preview on Thursday, April 25, at 7 p.m. Gala Opening on Thursday, April 26, at 8 p.m. Performances Friday and Saturday at 8 p.m., Sunday at 2 p.m. Tickets \$20-\$35. Through May 12. 802.322.3900. lostnationtheater.org

VERMONT ARTS NEWS + VIEWS

From the Seven Days arts blog this week:

BURLINGTON'S WATERFRONT VIDEO TO CLOSE

It's a sign of the times and in aid of the fans of the quirky movie *Seven Days*, it's entitled *Seven*.

LAST LINES FOR POETRY MONTH

poetryreading events for *Seven*! Look, Ralph Culver and other Vermont poets this week...

WRIF GOES TRANSMEDIA; FEMINIST DOCS IN BURLINGTON

poetryreading events for *Seven*! Look, Ralph Culver and other Vermont poets this week...



The Storytellers: Bill and Gia Gao

Samples can be heard in two brief spots recently produced by the BBC (available on YouTube), which feature host to **Collaboration Culture**, a project that puts 14 artists from around the world on new collaborative works. Faruqui chose to write a parox for Indian star Shabana Azmi to dance.

"I am always trying to do something I haven't done before," he explains.

"*Taxi*" (in the small) "is my first major piece for film," says the composer. In these encounters, played without pause, the pace moves from opaque mosaics conveying nostalgia for a culture that's been left behind — "peru in Jersey with Arabic food and all that sort!" — to a darker, "very emotional" central movement, to an operatic final movement that takes the quintessentially Western form of the tango. The contrappuntal form of the last movement, he says, is about "surviving without losing your sense of identity."

"You've started out in a very Arabic world," he continues, "and by the end, you're in a Western one — like it is the center of the tango. It mirrors the journey from Arabic to American, and synthesizes the two." □

■ *The Commerce String Quartet* will perform at 7 p.m. on Saturday, April 27, at the Unitarian Church of Montpelier in Montpelier. April 27 at 7 p.m. 802.325.2525. cqcarts.org

'SAYS YOU!' ENTERTAINS PUBLIC-RADIO FANS IN STOWE

seven days had a free-for-all night at the popular word-game show's live taping ...

Check out **Live Culture** daily at sevendaysvt.com/liveculture.

Feedback 409

ought to be a law against that. Maybe towns should vote on whether or not they want to support the program, then let the towns absorb the costs. It isn't hard to imagine how these votes would go.

Teen Issues
MIDDLEBURY

TALKING TAXES

I have read a number of emails these past few months in *Teen Daze* as tax, and maybe we need more fresh air at the "secret caucus" meetings ("Putt Game," April 18). The air seems stale and stuffy at new ideas. Generally we have heard of various ways to raise taxes by taking from here to put there, and the horse trading that accompanies it.

The basic problem is that our school leaders' best ideas seem to be how to squeeze more money from taxpayers who work hard and from entrepreneurs who take risks. Instead, how about thinking about creating something new that generates revenue? If you take more money from Vermonters, there is more money for government and less for Vermonters. I am sure we can do better.

Here are some examples: Create a state network of bike trails both on and off road that brings visitors to Vermont, and then link these with existing trails, create a sports complex with turf fields that will attract increase, soccer, football or other regional sports events, create a network of equitation trails that provide a way to travel by horseback around the state, create a chess tournament with a prize that brings out-of-state enthusiasts.

There are many more examples of investments that have a return in tourist dollars, hotel and motel taxes, gasoline, and other revenue generation. The point is that taxes that raise money for one year are lost after that year is over. Taxes that are used to create new wealth provide income to the state for a long time. Instead of spending the afternoon in a secret caucus talking about ways to raise revenue by replicating the same old regressive ideas that pull money out of Vermonters' pockets, create something new that generates revenue on an ongoing basis. That takes courage, leadership and thought. All, I saw, I see the problem. My bad. Forget it, let's raise the gas tax.

Scott Shumway
MIDDLEBURY



KIDS IN THE CROSS FIRE

See Brian's April 8 article about custody, "Winner Takes All," generated a flurry of letters — mostly from dads.

I'm one of many dads out there who wake up one day next to a stranger in a house full of kids. Our divorces were filled with high conflict over pretty lit, false allegations of abuse, accusations of parental alienation and outright fear of the law against fathers that is firmly entrenched in the divorce [and] social-service systems in the family court and among social-service providers in the state of Vermont. I was fortunate in that we settled with joint physical and legal custody, but the cost to get to that point — more than \$70,000 — has had a direct impact on the quality of life for our kids.

Is it any surprise the Vermont Legal Aid lawyers oppose this? Having a winner take all system provides a clear path for a vindictive spouse to wreak havoc for his or her own personal reasons.

The presumption of shared custody is just one piece of the puzzle toward lessening the pain of divorce upon our kids. Our judges need additional training to help them identify personally disordered parents that lead to actions of parental alienation. Social-quality metrics of judicial decisions need to be put in place to monitor and identify those that exhibit daddy bias. The legal community needs to take a serious look at their ethics code when it comes to handling divorce cases. Even in high-conflict, divorced relationships, parallel parenting methods go a long way to reducing the stress and anxiety divorced couples experience. These need to be developed, encouraged and promoted.

Craig Miller
CHESTER

While one side certainly doesn't fit all, and there are cases where joint custody is inappropriate, all of the experts focus on parents rather than children. Our statutes are supposed to protect the best interests of children, but our courts lack a key tool in being able to do that by granting shared custody when they see that it is in the best interests of a child.

Many people offer opinions about what is in the best interest of children, but few have looked at the data that exist. A study of young-adult-age children of divorce showed that 70 percent of them felt that their parents should have had joint custody and equal time with their children, even when there was disagreement between the parents and even with the legalistic exchange of living in two homes.

My ex-wife and I are living proof that people can get through what seems like opposites have said was so ugly a divorce as they have seen, and still co-parent effectively. Had Vermont's laws presented that we would share parental rights and responsibilities, absent some clear and compelling reason that we could not, we would likely have avoided this place much sooner.

Divorces tend to bring out the worst in people, but if Vermont parents knew that courts would not grant them custody based on party differences and personal animosity alone, they would have much more incentive to put a child's need to have both parents in their lives equally first.

Chen Weinberg
JEROME

urging to children to allow one parent to pretty keep the children from the other living parent. Denying a child the right to equal access to their parents, grandparents, aunts and uncles is essentially emotional abuse. As long as the law stands, Vermont cannot be called progressive. People like Sarah Rettig, who are blocking H.413, are destroying children's lives and should be held accountable for their actions. I urge people to support H.413 to bring fairness and rightness to Vermont custody. It's best for children, and it's best for Vermont.

Teresa Ferro
PLAINFIELD

Vermont laws that force a child to lose all custodial guidance from one of their parents simply because one parent does not want to share parenting with the other are wrong. A parent not willing to share parenting with the other good parent should be the one whose custodial rights should be questioned. The discussion should be focused on the children — not on court costs, lawyers or even the parents and their pretty feelings toward each other. Research and common sense show that children are best served having a loving father and a loving mother — and their extended families — to raise them. Putting good parents to compete in court to win Vermont's coveted "primary care provider" award only serves to force parents into competition and conflict, and this is most damaging to children. Being cared for and protected by both good parents is a basic human right for all children, and nothing should be allowed to stop that. It is time for Vermont to protect a child's right to both parents by allowing judges to allow shared custody

The recent article about shared custody in Vermont failed to focus on the main subject of the article: the children themselves. Forty-four states have recognized that it's unfair and

Russell Estes
SOUTH BURLINGTON

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We don't care if you do it **right side up**, **upside down** or **sideways...just WALK FOR THE ANIMALS**

Dear Cecil:
Is there a scientific explanation for the phenomenon of boredom? Can you be bored to death?

Thomas M.

There's no good explanation for boredom, at least not one that's generally agreed on. However, while it's unlikely you can be bored to death in the sense that sixth-graders imagine, boredom may indeed result in your premature extinction — possibly by your own hand.

We know this because of a fellow known to science as Maxine Zuckar, whose strange tale was reported in the *Archives of Neurology* a mere 12 years ago. Maxine, who immigrated from Russia to Canada as a child, had never tried to commit suicide because she said, "I was too bored to live." Her life's quota.

"I feel like I'm not alive in that moment in time, as if I am a spectator to life and to myself," I feel detached from others around me. I feel I lack a sense of purpose and completeness. Most of all I feel extremely bored. Bored of everything... No matter what the activity or it leaves me feeling unfulfilled. I'm bored of thinking of nothing, of feeling bored with being bored... What possible difference does it make whatever I do? I wish so much that I could



move to-mist, just vanish away."

Your first thought: You glad I never won an any long-fishing trip with this guy? Your second: These have been something wrong with his brain chemistry — it sounds like he was clinically depressed.

If so, he was an atypical case. Maxine didn't present or identify as being depressed, he didn't get the right scores on the depression tests, and antidepressant drugs had little or no effect. However, maxine (unfortunately) died what ailed her, although it had the drawback of triggering her death. In addition, his therapist informed us, "he also experienced with LSD and mescaline... The classic Maseri ever came to a sense of anxiolytic with his friends was when using these drugs."

In other words, whatever Maxine's problem was, it responded to drug treatment. This suggests he may well have had a brain-chemistry issue — it just wasn't depression.

That's about all we know: save at least the mid-1980s psychobiotics have treated boredom as a state related to but independent of depression and tried to "cure" patients' predisposition to it. But there's no agreement about what's going on here, or even what boredom is. Theories about boredom fall into several categories:

• Psychodynamics: You're bored because you don't know what you want, and you don't know what you want because you're repressed and it. Do you search for what

you want without hope of finding it?

- Attention: You can't focus on what you want, so you never get it.
- Sub-spatial awareness: You want a lot of visual stimulation, but the world only gives you a little.
- Existential: Your life is without meaning or purpose, which sounds like Maxine syndrome. However, another possibility is...
- Substantive disorder: You feel empty, detached from your self and your surroundings. Some might call this a psychodystonia problem — specifically, a reaction to boredom — but I say it's otherwise.

Even for those without a medical case, boredom can lead to health problems. A study of 7,900 British civil servants found those who were bored most of the time were 2.5 times more likely to die of cardiovascular disease than those who weren't. The researchers speculated that those who were bored might be more likely to smoke, drink or do drugs. Other studies have connected greater cardiovascular and stress-related risks to boredom.

Boredom is associated with unusual behavior, alcohol abuse, pathological gambling, and poor interpersonal relationships. Bored teenagers and college students are more likely to

abuse alcohol. For some people who suffer from serious mental illness, boredom can worsen their symptoms and disrupt their recovery. In one case, a patient evidently conjured up hallucinations as a way to cope with boredom. Boredom can also contribute to poor driving habits. One study finds the early birds have many more close calls on the road.

As the preceding suggests, those prone to boredom have a tendency to self-medicate. A survey of 450 intravenous drug users found a third had been seriously bored in the previous week, and while so affected had engaged in self-destructive behavior such as selling drugs or trading sex for money or drugs. Moreover, those who were both bored and depressed were much more likely to engage in HIV-risk behaviors than those who were bored or depressed but not both.

And yet I can't say boredom is all bad. Thirteen years ago my assistant Perry, forced to do a dissertation at work, typed "bored" into a search engine and found the straight Dope and eventually her future wife, my assistant Gina. While it would be presumptuous to say they've lived happily ever after, they sure pretty clapper so far. Then again, they're my assistants, and anyone who can profit from boredom while shooting hoops with lancers is beyond help.

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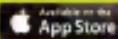
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WHISKEY TANGO FOXTROT

We just had to ask...

Is "salad-bar syndrome" a real thing?

BY MEGAN JAMES

Salad bar syndrome. It sounds slightly ridiculous, but is it the sinking dread that visits salad-bar goers as they stare blearily into the bar, overwhelmed by choices? — chick peas and carrots and corn, oh my! Or could it be a nasty food-borne illness transmitted through super-preserved substances that blant right past the plastic guard?

When Huntington resident Wright Gross told Seven Days that his doctor recently diagnosed he might be suffering from it, "What is it? Is it as oily as it sounds? And how does one get it?"

"It might mean different things to different people," says Dr. William Newman of Allergy & Asthma Specialists of Northern Vermont and Essex. But, he insists, there's at least one legitimate condition that goes by the name salad-bar syndrome — and it all comes down to sulfites.

Many people are sensitive to sulfites,



preservatives with antioxidant and antibacterial properties, the doctor told us. They're commonly found in beer and wine, medications, packaged dried fruit and nuts. And, because sulfites keep veggie greens from turning brown, they're sometimes found in salad bars.

"There is definitely an effort to make that lettuce look appealing even if it's been out there for a few hours," Newman says. It's not uncommon, he adds, for restaurants or grocery stores with salad bars to spray their raw produce with a

sulfite preservative. "You can see why they'd want to do that, but they may not disclose that."

Seven Days called area businesses with salad bars to find out if anyone was spraying with sulfites. Prepared food manager Adam Phillips at City Market said that store doesn't spray anything on its veggies. "Food comes in, we wash it off and put it on the salad bar," he said.

At the South Burlington Peace Chopper, a deli manager said, "We don't spray anything on our salad bar, but our lettuce and salad causes a lag, so I don't know if something has been sprayed on it before it comes to us."

The U.S. Food and Drug Administration, U.S.

Department of Agriculture, and Bureau of Alcohol, Tobacco and Firearms all regulate the use of sulfites in packaged foods, which is why you'll often see the phrase "contains sulfites" on wine labels and bacon packaging. While the FDA has prohibited the use of sulfites to maintain the color and crispness of fresh fruits and veggies in salad bars since 1986, Newman says, food service workers will use their own spray. "It's not like it's a hard task to find," he says.

According to a 2001 University of

Florida study, the FDA regulations don't require managers of food-service establishments to disclose to consumers if they've used sulfites. "Consumers should therefore be careful and not expect the waitstaff at restaurants to know this information, as enormous information may be given," the study concludes.

For most people, ingesting sulfites is nothing to worry about. But in some folks, especially those with asthma, the preservative can cause a kind of allergic reaction — a cough, phlegm or blockage of the airway. "Ingestion [of sulfites] liberates sulfur dioxide, and that can be a trigger for asthma," explains Newman. "It's really no different from an asthmatic having exposure to other things that flare asthma — smoking the Olympics in Beijing, or getting the flu, or being allergic to the cat that was just acquired as a pet."

Craig, a 31-year-old psychotherapist, has asthma. He doesn't drink, so he hasn't experienced any sulfite sensitivity from beer or wine. "I talk for a living," he says. So he was actually aware of the scratchiness in his voice and the cough that developed each time he ate lunch from his favorite local salad bar. "It would last for an hour or so," he says. "I started to think I was allergic to raw veggies."

The symptoms were persistent enough that the next time Craig went to the doctor, he brought it up. "That's when his doc suggested he might be suffering from SBS."

"It seemed strange and funny to me," Craig says. "But there's a part of me that looks a little bit like that."

So he took the physician's diagnosis to heart. He stopped visiting the salad bar — and, sure enough, he's been cough-free and phlegm-free ever since. (D)

Photo: AP/Wide World; inset photo: Craig Coughlin; inset graphic: Michaela K. Koenig

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POLI PSY ON THE PUBLIC USES AND ABUSES OF DRUGS BY JUDITH LOVINE

America's Heritage: Going, Going, Gone

This month, Putnam sold a fire sale on America's heritage. New York City is selling its public libraries and schools — unique, historic, beloved neighborhood institutions — to private developers. They will tear them down, construct steel-and-glass luxury condos and office towers in their places, and tuck the books and kids back in on the first floors.

The reason for putting the buildings — er, either the earth beneath and the vast, unmeasured sky above them — on the block is to raise the funds necessary to run and maintain the libraries and schools.

To pay its rising debt, the U.S. Postal Service is taking its post offices to auction; too, many of them designed during the New Deal, when the government paid artists, architects and writers to restore the economy by glorifying the shot heard.

In Virginia Beach, Va., a post office built in 1937 was recently demolished to make room for a Walgreens. In Greenwich, Conn., an imposing 1912 Classical Revival edifice has been sold to a real estate mogul for \$15 million. He is converting the P.O. to a Restoration Hardware.

In Auburn, Miss., Thomas Cole's wonderfully weird 1849 landscape "Portage Falls on the Genesee" is to be taken from the Second House Historic Museum and accessioned at Cheesman. A copy of the canvas will be hung in its place.

Yes, the museum is short of funds, but that, say the museum board and the foundation that owns the painting, is not the only reason for the sale. The Cole was in peril of damage from a leaky roof or a visitor who might tumble into it, they contend — though such calamity has befallen "Portage Falls" in the 100 years it has been on public display.

The canvas was appraised at \$35 million five years ago — "too valuable to be left in an institution that does not have the resources to protect it fully," as the New York Times put it. The museum's trustees compromised the opinion of the foundation. Or so valuable not to cash in?

At Versoosa's own St. Johnsbury Athenaeum, where other Hudson River



School paintings live — notably Albert Bierstadt's commanding "Domes of the Sierras" — the trustees who fired the entire in-house staff to balance the budget have also asked their new caretaker to cull the institution's fine art and rare books for items that might bring in some bucks.

"For the last 100 years we haven't done anything with these collections to raise revenue," vice-chair Gilbert Stahl told the *Caldecott Review*. The trustee was apparently having second thoughts about art lovers and historians.

It's not just art and architecture that are being monetized in the name of the public good. In Colorado, for instance, conservationists are buying up the drilling rights on public lands that would otherwise go to oil and gas companies and placing constraints on the leases that bar extraction of the natural resources forever.

Some of these environmentalists are pricing the providers because they're lost hope of ever halting them. Others have more confidence in "public-private initiatives" — which usually mean taxpayer-funded "incentives" to get the private sector to invest in our own profit — than in private control.

It's not an unusual feeling. After all, President Obama has issued more acres in the extractives — "We're drilling all over the place!" he exclaimed proudly — than he's compensated for permanent protection. Bingers and both Bushes did better.

But the political ideology that has environmentalists sowing up the market rather than pushing the government to shut that market down is the same one that imperils Democratic presidents to lower U.S. energy costs by leading the nation's most robust and water tables to the highest bidder,

rather than legislate energy efficiency.

Thirty years of government leading and private money have left U.S. policy with nothing but "market solutions." And because we've decided we cannot raise taxes on anyone, the state cannot afford to take care of what belongs to everyone.

What is the alternative to taking the wealthy's God-given public property to watch over? The only way to safeguard the public trust, it seems, is to put it in private hands.

Americans have always favored business over government. But we did not always favor business exclusively.

"The spirit and direction of the Nation are founded upon and reflected in its historic heritage," reads the National Historic Preservation Act of 1966. "The preservation of this irreplaceable heritage is in the public interest so that its legacy of cultural, educational, aesthetic, irreplaceable, economic and energy benefits will be maintained and enriched for future generations of Americans."

Congress felt in 1966 that the government was not doing enough to protect that heritage. "In the face of ever-increasing extensions of urban centers, highways and residential, commercial and industrial developments,"

Unfortunately, the preservation law is mostly cursor (inchoate, fumbling) and, as far as I can tell, no stick. There's no penalty for slitting the irreplaceable history by, say, replacing it with a Walgreens.

Now does the set distinguish between objects and places created with public money, like the New Deal post offices, and those, like the New York Public Library, that were financed by private donors such as the Carnegie and the Astors, who (in between hiring thugs to shoot at striking workers) understood that they didn't get rich without the sweat of the popular and the

collaboration of the state. It is based on the principle that public things become public not just by donation or funding but through use, creation and memory.

The *Auburn Citizen* is an editorial on the sole of the Thomas Cole, called the painting "much more than an asset." Although it was never city or state property, it's a fundamental artifact of this city and this state's history."

Other nations stringently prohibit the sale or export for, in many cases, even the minor alienation of the national or cultural "patrimony." Public goods — from antiquities to great writers' letters — cannot be privately owned. History cannot be monetized.

In the U.S., by contrast, the only values are property values, the only way of strengthening worth (including the worth of such amorphous as health and education) is to put a dollar sign on it.

But once a public good is appraised as Christie's, it becomes a commodity. The more iconic, rare or beloved the thing is, the higher its commodity value. When the thing's only value is a commodity value, though, it is no longer a "vital legacy" a living thing. It is just a thing. Then it starts to clutter up the inventory, its price going sending up an amorphous signal. Like that Cole, it is "too valuable" not to sell.

But here's the irony, and the tragedy: As soon as something irreplaceable has a price, its value plummets. Correspondingly, the great painting, the neighborhood library or the Colorado mountain lake is less valuable to be irreplaceable.

The price is so high that it is no longer practical. And we are poorer for what we own. ☺

Post-Peop's accessible column by
JOSHUA LIEVISON. To comment on this
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How Doug Davis revolutionized the Burlington school food program

BY KATHRYN FLAGG



Photo: Steve Swope

On a recent Thursday evening in the Burlington High School cafeteria, Burlington School Food Project director Doug Davis stood before a small group of Burmese and Vietnamese families. The New Americans were recent addition to the greater Burlington community, each had been in the country for less than a year and a half, and so Davis was offering a crash course in the American school lunch system.

Davis, a boyish 42, held up a cartoon picture of a pig, followed by ones of a chicken and a cow, and a pencil to let the immigrants see food translate. The signs are one tool cafeteria staff use to identify the main ingredients of any dish coming out of the kitchen: these are the days of mystery meat — and, worse, of confusing meals with unappetizing ingredients that might violate a student's cultural or religious dietary practices.

The small community dinner marked the first time that the Burlington School Food Project had invited a targeted group of families into the school for a meal. Adapting to changing demographics — a necessity as New American families have settled in the region — is just the beginning when it comes to the dramatic overhaul of Burlington's school kitchens in the past

decade. Under Davis' guidance, the jambon has been out with French fries and in with kale chips.

"It's a reality that is largely absent, I really see our food program as part of our education in Burlington," said Burlington School District superintendent Joanne Gallo. "Doug and Burlington really are a model for the state, and federally, that it can be done."

Davis' plan has earned an greatest acclaim for getting local foods into school cafeteria. Burlington's progress in the farm-to-school movement has made Davis "a national celebrity" — in that world, and Shabnam Farooq may be prevalent and program director Meagan Camp. Davis deflected the praise, opting instead to keep it in his team and build the support of the school district. Either way, what's happening in Burlington's schools is remarkable.

But like Davis' focus on the goals for the school dinner and you'll learn that local foods take second seat behind his main priority: making sure children have ample access to fresh, healthy food. The U.S. Department of Agriculture estimates that nearly 12 million children under the age of 18 don't consistently eat enough nutritious foods.

"From day one, that's always been very

clear about Doug's priorities," Camp said. "He truly believes that students who aren't hungry learn better."

Access to local foods and, to food in general, Camp and others said, is food in general. Bringing local food into the cafeteria eliminates the gap between "haves" and "have-nots" in the nutrition movement — and it gets kids eating well.

"I know that if the students have access to the farms, maybe go down to the intervals and see where that food is growing... they're going to be more likely to eat those vegetables," said Jen Dralle, the director of professional development at Shabnam Farooq. "It's not just a carrot, it's not just a piece of broccoli or kale. It's Farmer Andy's carrot. That really has impact."

T he read from French fries to Farmer Andy's carrots was a long one in Burlington. When Davis took over the city's school food program 17 years ago, the prevailing thinking was that, to local eats, school lunch programs had to cater to wealthier students who could pay out of pocket for popular items like meat — think French fries and pasta. Meanwhile, students who qualified for free or reduced lunches were segregated into a separate

line and served different food. Davis assumed that students who qualified for the federal benefit weren't taking advantage of it because of the stigma.

"It wasn't handled in a way that was sensitive," Davis said. "I don't think anybody was trying to discriminate... [but] we didn't know what we didn't know."

So in 1997, Davis eliminated the line and served the same food. That was the beginning of change in the school cafeteria. Slowly, the number of students requesting for free and reduced-rate lunches began to climb — from 10.36 percent up to the district-wide 56 percent today.

Davis swapped long rectangular tables for smaller, round ones, the noise levels in the once-chaotic cafeteria dropped immediately. In 2000, the program stopped charging for breakfast, instead opting to offer it free to every student in the district. All these initiatives aimed at changing the culture of the school nutrition program and increasing student's access to healthy food.

Then came the big push for local foods, starting in earnest in 2005 with a three-year grant that enabled Vermont Food Education Every Day (Vermont FEED) to team up with the city of Burlington. The initiative was, originally, but in the school system it translated into state tests at elementary schools, new school gardens and stronger relationships with farmers. Teachers began incorporating local foods into the curriculum. Along the way the schools reached out to community members.

Today the program sources food from 23 farms in 2005, Burlington schools served more than 180,000 pounds of local foods, during the summer and fall, about 70 percent of food coming out of school kitchens is local. What's more, the Burlington School Food Project is the front-and-center school nutrition program with a \$22 million annual budget as it almost entirely self-sufficient the school district only covers health insurance costs for its workers. The program's budget is collabed together from federal subsidies, revenue from paying students and grants.

By 2007, every school in the district had a salad bar. The consumption of fresh fruits and vegetables shot up considerably when kids can serve themselves," Davis said. "It's amazing how kids eat healthy foods just when you don't tell them."

Dishene also began slicing fruits and vegetables before serving them, a change that made them markedly more appealing to students. (A girl with braids will



not bite into an apple," noted Davis. "She will starve to death first."

Davis is the first to say that food itself was incidental to all of those changes, which were really about infrastructure. Before he could introduce the food he had to get his staff trained and make sure lunches were equipped to handle the extra. Smaller kitchens couldn't accommodate raw poultry in the same place as raw veggies — so Davis looked for alternatives. Now the program partners with local businesses to help prepare some items at scale, such as pizza, chicken drumsticks and baked beans.

Right now, with Burlington's program the darling of the national school nutrition world, Davis and his colleagues aren't resting on their laurels. From it, Davis heads the School Nutrition Association of Vermont and sits on the ENO's national policy and legislative committee.

"He doesn't think 'he's done' when all he's done is bought some local food," said Abby Nelson, the education coordinator at the Northeast Organic Farming Association of Vermont and the director of Vermont FEED. "What about every other kid? What about the larger system?"

Among Davis' laudable crusades is promoting a goal he admits might sound like "a real crazy out-of-the-box idea": in this day and age bringing the school lunch table to all Vermont students, regardless of income. He's been chipping away at realizing that plan for years as a committee spearheaded by Hunger Free Vermont.

"Maybe it's a pipe dream," Davis said. "But I don't think there's any other direction to try to go. Clearly the goal has to be universal lunch."

In the meantime, don't weep for the French fry-deprived children of Burlington.

"There is no doubt in my mind that every child out there who wants French fries has access to them," Davis said. "They can buy them for a dollar every day. So for us to be able to offer meals over potatoe, carrots, onions, beans, turnips, perhaps squash too or three times a week, those are products that these children probably didn't have access to."

What's more, the food in Burlington schools is surprisingly easy — or is it easy to chase who recall the school lunches of yesteryear? Today, many schools bring culinary training into the school lunches. More students are opting to eat school lunches — more than 50 percent at the high school. On any given day, students can choose among international cuisines such as Indian or Middle Eastern or get grilled sandwiches and other dishes to order.

As Davis put it: "School lunch isn't just chicken nuggets anymore."

Back at the high school, among the Basque and Vietnamese families, Davis and a few members of his staff launched into the nutty-grimy of the school nutrition program. One static wheelbarrow cart a simple salad bar and decentralized to the families how to select greens, vegetables and dressing. Over at the simple lunch bar, an enterprise generated expensively while explaining the finer points of ancient oilseed.

If it sounds basic, that's because it was — and needed to be. The Western concept of a salad bar can be foreign to New Americans who aren't accustomed to raw vegetables, let alone balanced nutrition. With help from the food program staff, families trudged through the food line, grabbing traps — just as in their children do at home — and putting them high with salads, rice pilaf, lentils and mashed chicken.

"I didn't want to eat anything [when I arrived]," said sophomore Bend Pradhan, who came to the U.S. from Nepal about six months ago. That's changed, but Bend admitted he still doesn't grab anything from the salad bar, prioritizing instead toward the chicken and rice familiar to him from Nepal.

The event was the high school not long. Davis had to speak slowly and haltingly, waiting for the entrepreneurs to remember his brief presentation. All the same, he was able to slip out at about 7 p.m., jump into his Volvo and rush over to C.P. Smith Elementary School, the site of a school assembly. This-themed community dinner for students and their families. "You've got another 'home run,'" gushed Thomas Henry, C.P. Smith's principal, when Davis came barreling through the gymnasium door, trailed by a reporter. Henry spooned up the last of his coconut ice cream (from Island Homemade Ice Cream in Grand Isle). "You've got a great crew here."

A handful of kids were around the gymnasium while the kitchen staff packed away leftover carrots, rice and chicken dishes from the evening's meal.

Samantha Lamphere, a 10-year veteran of the food program, remembers when C.P. Smith's lunch was stacked with raw seasonings and salt and pepper. Putting in her work, she gazed toward a shelf in the kitchen where more than three dozen space-worn sandwich drawers deep. During her time here, she's encouraging changes in food preparation.

"It's definitely more work," Lamphere said, "but the quality is better!" ☺

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Sail to Sale

A Ferrisburgh farmer aims to bring Vermont food to urban markets by wind-powered barge

BY KEN PICARD

The bulging, upturned plywood box that protrudes from an eye-salad boat on Burlington's Ferry Road is likely to look like a boat, if not an attractive one. But for farmer Erik Andrus, who conceived of the idea of building a 19th-century-style, wind-powered cargo barge to transport locally grown food from the Champlain Valley to New York City, pretty isn't the point. It's all about function.

"This is the kind of sailboat that will get you noticed and jeans in certain types of markets, but we decided we really don't care about that," Andrus says of his sail-powered, flat-bottomed tub. "We're not going out of our way to make it look ugly. We just want it to be carbon neutral as we can."

Andrus' sailing vessel is being built in the spirit of the Lake Champlain Maritime Museum's replica schooner *Letitia McGhee* — after it. "Half the size and one 20th the budget," he says. While that ship was never intended to be historically accurate like that one, it has its own educational purpose. What it lacks in sophistication and style, Andrus says, it will more than make up for in robustness, function and beauty.

For the past year, Andrus has been working with his not-for-profit agrarian, the Willows Foundation of Montpelier, on a demonstration project called the Vermont Sail Freight Project. One goal is to teach local schoolkids and the public about how their food is produced and the vast amounts of fossil fuel expended in transporting it to market — and then those teach another way.

As Andrus explains, water as a commercially viable means of transporting heavy cargo has been largely overlooked in discussions of sustainability. That demonstration project aims to show that what was viable once can be viable again.

The 26-and-a-half-foot sail barge, which environmental author and activist Bill McKibben has dubbed "no to farms" in its design, is being constructed on a shoestring budget of \$15,000, most of which Andrus hopes to message through a Kickstarter campaign that ends this week. (At least week, the campaign was within 300 of achieving its goal.)

For now, Andrus' short-term goal is to get the boat underway and into the water by July 4, with a plan to bring 12 tons of Champlain Valley agricultural goods from Ferrisburgh to the Port of New York in 10 days that September. Both McKibben and Roger Allbee, Vermont's former secretary



of agriculture, have expressed interest in riding that maiden voyage to NYC.

In the longer term, Andrus would like to see the Vermont Sail Freight Project develop into a viable commercial venture. In Lake Champlain and the Hudson River by 2014, he envisions that similar vessels routinely moving foodstuffs up and down Lake Champlain and the Hudson, possibly making additional pickups and deliveries along the way. This summer, the vessel and its crew — when finished, it will also have a — will practice hauling small cargo loads around Lake Champlain.

Why build a wind-powered barge to educate the public about creating a sustainable food system?

"I've always been sort of the happiest memories I have were being in canoes and sailboats," Andrus says. He sees the Vermont Sail Freight Project as a way of passing on his love of boating, with its love of being on the water. "But as much as anything else, it's about sustainability and agriculture."

Andrus' obsession this large, which is curiously named *Ceres* — in Roman mythology, the goddess of fertility, agriculture and grain crops — is a bottom-line global alliance of shippers, many of whom use centuries-old trade routes to transport

FOR SMALL FARMERS, IF YOU'RE INVISIBLE, YOU'RE DEAD. IF YOU CAN'T GET THE STORY OUT THERE ABOUT WHAT YOU'RE DOING, THEN THE SUPERMARKET WINS EVERY TIME.

ERIK ANDRUS

and customers would go down to the river to buy and sell wares.

"For small farmers, if you're invisible, you're dead," Andrus says. "If you can't get the story out there about what you're doing and why it matters to the wide world, then the supermarket wins every time."

For 20th-century Vermonters, it's easy to forget that Burlington was once one of the largest timber ports in North America. Once barge-like flat boats plied the waters between the Adirondack River and the St. Lawrence Seaway for centuries before they were replaced by rail transport, then by trucking.

Andrus' is far from the first effort of the kind. The Vermont Sail Freight Project is a member of the Sail Transport Network, a global alliance of shippers, many of whom use centuries-old trade routes to transport

cargo via wind-powered vessels. Andrus hopes his ship will meet up with similar sailing ships in New York City as it can obtain food items from South America and Europe, such as sugar, coffee, olives and chocolate, and transport them back to Vermont.

Already, Andrus has a tentative arrangement to connect in New York with a French sail ship whose owners seek to bring a large shipment of Vermont maple syrup back to France. In exchange, the French would take on a load of French wines and bring them to Vermont for sale. Adapting the model of fair-trade-certified goods, all these items might bear a label reading "Transported by sail."

While the idea may sound preposterously retro to some, Andrus

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ERIK ANDRUS

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Sail to Sale

means and transport is both logically and economically feasible.

"The English Thames barges, to which this is very similar in design, were cost-competitive with road and rail transport up until the 1970s, when they were driven out of business," he says. "So it's not as far-fetched an idea as you might think."

Lending a hand on the Vermont Fall Freight Project are Vergennes High School students working through the Willowell Foundation, which sponsors their alternative school year.

"We see that as a really inspirational, community-driven project that has elements of the arts, education and the environment," explains Hannah Mueller, the Willoway Foundation's program manager. "The one cuts across class and political divides. It's not controversial at all. Everyone who hears about it gets it instantly."



Last week, some of Mueller's students visited Andraitx farm for one of two knot tying workshops led by New York City marine Claudia Ripley, who taught them knots useful in sailing. Also lending a hand last week were fourth graders from Vietnamese Union Elementary School, who helped construct a batch of 12-inch replicas of the harpoon, which will be given to the K-12th grade students.

Andrea is as strange to heavy labor using old-fashioned methods. Since 1995 he and his wife, Enza, have been breeding 150 acres just outside Venezuela on land that's been in continuous use since colonial days. Their diversified family farm employs many centuries-old technologies, including log sleds and sledges that are mounted on log sledges.

About four years ago, the couple began experimenting with growing rice in paddies, and they now operate the largest rice-raise farm in the Northeast. Last year, they grew 1,800 pounds, which Andrus says is "not even close to capacity." He estimates that once the project is fully established, it should yield as much as 34,000 pounds annually.

Food Commodity Safety which

the Andrusen own and operate on their pastures, unless a raised-hearth brick oven that's fired each day by a willowburner full of alderwood. The couple bakes European-style loaves such as pain au levain, baguettes, bûche and rôti, all of which come out with a distinctive brick-oven-baked crust.

Steel and other rapidly perishable goods will seldom be aboard the Convoy. Usually loaded on a 10-day-train cargo vessel, it has three cargo holds but no refrigeration or compression, which means nearly all the cargo must be shelf-stable for at least 10 days. One hold may contain blocks of ice for preserving a limited amount of produce, such as apples and asparagus, Andrus says. However, his priority is to make the vessel as eco-friendly and carbon neutral as possible, given the open, or near-mast, sailing route and the slow speed.

Because the Vermont 864 Freight Project isn't bound by a strict adherence to historical authenticity, the Cessi will be outfitted with modern avionics instrumentation including a depth finder, GPS locator and an outboard engine, "just in case."

The project also relies on another 21st-century technology: the internet. Food renderers and shippers will be able to go online, identify the types and quantities of goods they've harvested or, then go down to the river and meet the barge when it arrives.

"It's kind of like" Amazon.com, only much slower beat movement and a much smaller range of staff," Andrea jokes. "But we still think people will go for it."

Nevertheless, the Still Freight Project isn't as much about convenience as it is about long-term energy resilience and food sustainability. Bill Andrews thinks its ultimate novelty could encourage consumers to think beyond the supermarket, appealing to Green imaginings in a way

"It's kind of a soft touch," he says of the project. "We don't have to hang people over the head and say, 'You've got to stop using your SUVs or your all-terrain vehicles.'

A woman with blonde hair in a black top, looking up and to the side. To the left is a logo with a stylized flower and the word 'JESS' in script. Text on the left reads 'Leap into spring with style!' and the bottom right has contact information.

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Pressing Forward

As the demand for hard cider surges, the industry organizes

BY CORIN HIRSCH

Finding Citizen Cider isn't easy. But on a recent Friday night, dozens of people undertake the search, for the company's weekly cider-tasting party. First they find the wooden sign in Essex's Fort Ethan Allen that reads "Debt Cider"; then they push open a heavy wooden door at the back of the building and enter a room that feels like a pottery kiln, filled with the smell of fermenting apples. People cluster around a long wooden bar, glasses of cider in hand. The twangy sound of the Blackwater Boys blares from speakers overhead.

Five years ago it would have been hard to imagine a crowd flocking to a bar that served only hard cider. The drink has long been seen as the uncool cousin of craft beer, particularly in the state with the most breweries per capita. For a couple of decades, Woodchuck Hard Cider — founded in 1991 — was the only Vermont cider with a high profile. The last two years, though, have seen a surge in artisan production, based on revivifying the region's centuries-old cider-making tradition. They're touting out artisanal sparkling, hard and ice ciders that run the gamut of styles and flavors, from flat to sparkling, sweet to bone dry.

Sales of US hard cider have tripled since 2007 — to roughly \$400 million last year, according to market-research firm IBISWorld — and major beverage giants such as Constellation, MillerCoors and Anheuser-Busch have all introduced their own versions. For the first time since the 1940s, cider makers are free to be reckoned with. With that growth have come both expanded opportunity and the need to organize — especially against a friend not rule that keeps margins down and chucka growth.

Hard cider's rise in popularity is embodied by Citizen Cider. On Friday night shindigs take place in the converted grain warehouse where three friends — a wine novelist, a chef and a farmer — began making cider two years ago, using a salvaged 1850s apple press and fruit from Middlebury's Happy Valley Orchard. Their aim was to create a drink that fused the best qualities of Champagne and slightly effervescent Vézély Verde. The result was the managerial \$5000-gallon batch of Unified Poem, their signature cider.

Now Kris Nelson, Bryan Holmes and Jason Heislerich have quit their former day-jobs and are trading gowns and logo'd t-shirts for bright United Press-style shirts. "It's been a whirlwind," says Nelson,



**WE PICK UP NEW ACCOUNTS EVERY DAY.
I GUESS WE HIT IT AT A REALLY GOOD TIME.**

KRIS NELSON, CITIZEN CIDER

who left a wine-industry job to make cider deliveries. This year, the company's production will jump almost ten-fold from its first batch. Citizen Cider is now sold in

180 retail stores and poured from 40 taps across the state. "We pick up new accounts every day," Nelson says. "I guess we hit it at a really good time."

This is cider's moment, and there are no signs it's going to end.

Though Nelson can't pinpoint the conversation that led to launching Citizen Cider, he says he had an epiphany of sorts five years ago while reading *The Bakery of Stone*, food writer Michael Pollan's seminal book. In a chapter on apples, Pollan makes mention of New England's举世闻名的hard-cider industry. In those days, some ciders — even children —模仿 up to 40 gallons each of the low-alcohol drink every year. "I was thinking, Where could this have happened to?" Nelson says.

He chatted with Heislerich, who at the time was living in Oregon, where cider production was burgeoning to flourish. As the friends sampled ciders from both the US and abroad, some with wine-like qualities, Nelson remembers thinking, "Wow, there's something to this. You can drink lots of [cider], it goes with a lot of different foods, and it's not cloyingly sweet," he says. "That's kind of how things got started."

When *The Bakery of Stone* was made into a documentary, a segment on apples was filmed at Poverty Lane Orchards & Farm in Pittsford, Vermont. Nelson, about a mile from the Vermont border. This is the 80-acre domain of grower Stephen Wood, an iconoclast whose many young cider makers, including Nelson, cite as a mentor and influence, something of an industry uncle.

Wood has been tending orchards since the 1970s, when he took over apple production on his family's farm while continuing his studies in medieval history at Harvard. The business flourished the same years, but by the early 1990s Woods' profits languished as consumers turned to the uniform fruit sold by wholesalers — think waxy, shiny Delicious apples. Wood and his wife, Louise Spencer, began planting heirloom apple varieties with unusual names such as Elspeth Spinkerbush and Bishop Fugger.

"I started growing them weird apples, reviving ancient England and France," Wood says. He also planted "obscure" varieties that were almost invisible on their own, yet ideal for making ciders with the aromatic and tonic qualities of some.





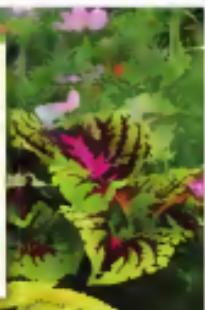
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Pressing Forward

Twenty years ago, hard cider wasn't an easy sell. In 1993, Woods' friends Terry and Judy Mahoney of West County Cider in western Massachusetts organized an event called Cider Days. Terry Mahoney has since passed away. Woods' cider has won many awards, and the event, grew slowly over the years, attracting "the few cider makers in the world," he recalls. "This was really before the market learned to roll, and even though there was always something about regional or national associations, it would have been a little geeky to form one back then."

Abv (alcohol by volume) hits 7 percent or higher, cider is used as wine.

Madding things further, when cider's carbonation levels rise above 20 percent by volume, the drink gets hit with a federal Champagne-like "luxury" tax of \$3.50 per gallon — far higher than that imposed on beer or wine. Yet, as some cider makers have learned, American consumers prefer "bitter" cider. The result is a Catch-22: When manufacturers try to raise their drink within federal CO2 parameters, they have to work extra hard to market a "still" prod-



uct. When they don't, they get hit with extra taxes that increase the cider's price and eat into margins.

The third CiderCon this past winter — attended by 300 cider makers — was two breakthroughs on the policy front.

First, participants decided formally to band together as the United States Association of Cider Makers (USAAM). Second, they finally managed to jump-start legislation to change the tax code. Last month, Sen. Charles Schumer (D-N.Y.) introduced the CIDER Act — the acronym stands for Cider, Investment in Development through Excise Tax Reduction. It's set to be "modest" in the definition for hard apple and pear cider, as Schumer's office puts it, by increasing the permitted alcohol level to 8.5 percent and the permitted CO₂ levels to a European Union standard of 6.4 grams per liter.

By most accounts, Woods was instrumental in leading the summer to write and introduce the legislation. A rep for Vermont Sen. Patrick Leahy says that the summer helped co-author the legislation and will co-sponsor the bill. "You can't build a business on the

assumption that you can dance on the edge of federal legislation," Wood says. "If you want that stability to grow, you need to take away the luxury tax that is the nub of the law. We've been working every hard on this."

In response, Wood points out, beer sales have been a staple of bars, restaurants and home breweries, and carbon-tax levels may be much higher. Changing the law in the U.S. will enable domestic breweries to compete overseas, as well as granting them greater freedom of expression. Wood points out.

**IF YOU WANT THIS
INDUSTRY TO GROW,
YOU NEED TO
TAKE AWAY THE
LUXURY TAX
THAT IS THE NUB
OF THE LAW.**

STEPHEN WOOD

The nub change could be a boon to tap-housing producers such as Wheatsmiths Ciderworks, the 2½-year-old company in Middlebury, Vt., run by husband and wife Jason and Lauren MacEachern. Jason MacEachern began making cider after a trip to study cider making in France. "When he came back to Vermont, he realized that this wasn't a great place to make wine, but there was this rich tradition of making cider," explains Lauren MacEachern.

After tasting at their own cidery for years, the couple won't commercial in 2010 with their first 500 gallons of cider. But still have fall-time jobs: he's a carpenter, she's a stay-at-home mom. In their basement, they turn apples from Scott Friesen's Dummerston into a quartet of sparkling ciders that have the dry, bouncy, tart qualities of Old World white wines and Champagne.

In fact, the MacEachrens are currently working on a cider using the méthode champenoise, the traditional Champagne-making technique that involves aging the cider on ice, and, on its spent yeast, to add another layer of flavor.

"It's very dry, and it's just got that

lemony Champagne quality," says Lauren of the cider, which will probably be released this summer.

And it will almost certainly get lit with the Champagne tax. "People expect carbon taxes and are disappointed by low levels," she says. "It's the tax is blanching and sort of a business."

The legislative and congressional efforts of USACM have snared small producers such as Wood and Salsbury with larger ones such as Middlebury's Vermont Hard Cider Company, which makes Woodstock. "It's time to figure out that we can actually work together," Wood says. "It's something like the guy who makes a few barrels of triple IPA talking to Anderson-Boss and finding that we really like each other."

Vermont Hard Cider Company is experiencing its own meteoric growth, which was 25 percent per year since before its audited five-dollar ales to Ireland- and UK-based CG Group last fall. Regardless of size, "It's important to get our common goals together," says Ben Sorel, the company's CEO and board member and treasurer of USACM.

Stevell also offers some perspective on the cider industry. "Right now it is two-thirds to 1 percent of the beer market in the U.S. We're hoping to go from may to 100% by 2015." Cider could reach 1 percent of the beer market someday."

At Burman Hill, Wood says he's been making 15,000 gallons of cider per year "forever" and that number probably won't change. "I don't want to grow, particularly I'm still trying to make sense of an orchard," he says. "But we can't just stand in a bottle for too long."

As his market continues to spread from state to state, Wood suggests he might take with price. "We're not raising price for our logs in New York, or Boston," he says. "It's hard, though, because people who love your stuff might not be able to afford it anymore."

Meanwhile, back at Citizen Cider, the Friday-night tastings have expanded to several nights during the week, and the owners have added a cider lounge and a blueberry, another with cranberries, and yet another flavored with hops. They've built a larger production facility in Happy Valley Orchard, too.

The growth "does feel fast sometimes," Nelson concedes. "We're scaling up to the shell of it, but we're still figuring it out as we go." ☐

For more info: visit cideroutlet.com, [what-is-usacm.com](http://cideroutlet.com/what-is-usacm.com), usacm.com, usacm.com/what-is-usacm.com



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Going the Distance

Book review: *Some Far Country* by Partridge Baswell

BY AMY LILLY

Woodstock poet Partridge Baswell's debut collection is titled *Some Far Country*, which raises a question right from the start. Are these poems about a desire for distance, a longing to escape to "some far country" of the mind or geography? Or are they about being constrained to distance, banished?

Readers of Baswell's poems, however, may well find both meanings in evidence, as well as every possible connotation of distance. Even "Distance," which appears about a third of the way through the book's 51 poems, is only externally about two college kids whose car runs out of gas at night in a remote Idaho town. In the second couplet, another voice sounding like the poet's own begins commenting on the way the lines look on the page — "identically parallel / as twin chromosomes" — which encourages the reader to step back and look, too. Each voice seems to carry on in alternating stanzas until, be it for the reader or quite possibly the poet, blended into one.

It's a bit like a musical resolution in words, and Baswell has been a regional leader in both realms. He has worked as director of the Lebanon Opera House in New Hampshire and as an organizer of Bookstock, the annual literary festival in Woodstock. Currently he's a managing editor of *Pine Mountain Press* in Brattleboro, whose director, Peter Mong, first encouraged Baswell to submit his collection for a new "heat signature" poetry award, the Grolier Discovery Award *Some Far Country* won.

The award was inaugurated in 2001 by Thippo Mankidi, a Nigerian poet who owns the Grolier Poetry Book Shop in Cambridge, Mass. — one of the country's oldest and most revered — and the honor comes with publication by the book store's own press. In his introduction, Mankidi writes that Baswell "bears witness to the understanding that the world is ultimately one." At the same time, he notes the poet's "tend[ing] scope of... emotional separation."

This quiet contradiction plays out particularly when Baswell's speakers and subjects travel to geographically distant countries, including the Central African Republic and Iraq. In "The Documentarian," "young Americans" arrive in Sierra Leone to gather footage for a documentary about child soldiers. The aged harrier of the story is an boy named Muhammad, who "use his parents cut down with a violence

BOOKS



/ so indiscriminate their killer vanished / leaving only the weapon's iron in me," is complicated by the morally questionable way in which his sacrifice was obtained. "More all fundamental / to let woodsmen cloud every action / for why [the Americans] had come," Baswell writes.

The world is decidedly not "one" in several poems about family life, where spouses often necessarily occupy different spheres while pugnaciously caring for the children. (Baswell has four.) The speaker of "Never the Train" observes, as if from above, his "wife house / roof now貫able from space — / / remember that place?" while waiting for his wife to "return from your / separate walk-in country / after you've cleared their tables / collected tips." Echoes of Hemingway's solitary writer at "A Clean, Well-Lighted Place" — and in the title, of Ripley ("East is East and West is West, and never the twain shall meet") — serve only to increase the poet's sense of insurmountable distance.

"The Documentarian" as written in free verse with one punctuation line break, "Never the Train," is composed of ten stanzas. *Some Far Country* seems to explore every possible modern verse form. When Baswell opts for stanzas, they rarely contain and rhyme or even a meter — at least one with a recognizable foot. Nevertheless, what Mankidi calls Baswell's "pattern of song" are there, in the punny alliteration of lines such as "your synecdoches of sound / around the unclawed moon" (from "Woman who has just given birth") or the simplicity of the final, grieving stanza of "Still": "we gather and set / in silence on your hill / thus a how much / we lose you still" (Baswell dedicated the book to his wife, Polly Davenport, who died in 2001).

Baswell often drops punctuation, too, creating run-on stanzas in verse form and using "it" instead of "we" (or, occasionally, both in the same poem). Both tendencies might chill us to a kind of tightly wound intensity in his writing, which is evident in "Selby, drying & fraying," a poem about writing poems.

we turn

a key to release this world's energy
some dogo-guaran offers couple
acoustic rhyme with chatty bauard

other monologue in extended
hescrimer & gaudol off airing
the bed outside the page brief

1 *Some Far Country* by Partridge Baswell (Grolier Poetry Press, \$40). Signed 311 Baswell will read on Wednesday April 17 pm at Northshire Bookstore and on Wednesday May 17 pm at the Blue Horse in Woodstock. Info 492-2188 northshirebookstore.com grolierpoetrybookshop.org

DISTANCES

Traveling of night so our engine wouldn't overheat
we roared up gauze none-bar town in control when

although new we needed the preceding two lines
are precisely the same length not approximately but

abruptly at the end of a final stretch of military land
we emerged from the car like chevrollets after a week

identically parallel as two chevrollets lined up in
pine-kneeded tables or lattices driving me mad ones

fermented in a rock vat, here car-camping college kids
devoid of personal hygiene the air there were inaptitude

moment with impatience refreshing the way those last
two came together I could have planned it better how

the darkness (an off-duty sheriff) opened us a guitar-as
two in the moon shade of a great camouflaged attitude

the fur contained in eachness fully characters more or
less. Maps made it nearly impossible to exact exactitude

in that one bar town with the perfect air of not for the
sweet man behind the counter who was willing to stop

measuring with a double edometer the right distance
them nowhere we could just as easily have ended up

pausing drivers long enough to part our impulsive young
caravans back on the road again. Or we could have run

out of fuel there with everyone home in bed and
found that when we arrived was where we were

The poem title comes from a 10th-century scholar's disparaging description of the speech of northern Englishmen (thank you, Google). The scholar was a southern Englishman, possibly, the irony of using language to distance oneself from one's own countrymen appealed to Bawlf!

Occasional poetry, however, is more often balanced by beautifully evocative writing. "Midsummer Dance" describes the whirling couples depicted in the early 20th-century painting of the same name by Swedish artist Anders Zorn as "careless leaves / swept by cyclones of song." The speaker of "The Mission," standing at the corner of Seventh Avenue and 33rd Street in New York, is "overfilled by the angry
battleline of all-site dogs" in "Mongrel," waiting in a Florida-like place

Since it always ends that way, recurring alone
through tangled trees in slanted light, finally gone
or ahead, willing pack mask of leaves and
sand-colored toys, sandal slip of boardwalk slats
absorbed by the low canopy. Teacher's heading
instruction shows Jay ride cyclists coast past,
clock hands of each arms half-pedaling
in greater innocence. I pass at intervals
and let the trees breathe for me.

Reviews of poetry always seem to end as a mere measure of the gap between what the critic can say and what a poet like Bawlf's capacity can conjure. When it comes to that kind of distance, the odometer, as Bawlf writes in "Distances," is busted. ☦



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Cacao Rush

Matt Birong of 3 Squares makes Vermont farm-to-table international

BY ALICE LEVITT

What happens to a Vermonter when he tries to leave the Dominican Republic with nothing but 20 miles and a hunting knife in his bag? He's destined — but only briefly, because the contents of the bag are pure cacao.

"I got held up in the back room, but pretty soon they were laughing at that crazy gringo going home and making chocolate," says Matt Birong a day after his adventure with cacao.

The co-founder of 3 Squares in Vergennes was on his second journey to the DR to visit DR Gourmet, one of 1,160-acre preserve that currently excludes about 25 acres dedicated to growing cacao. Birong is an investor in the farm, which employs between 30 and 40 members of the high-altitude, rural community.

Though the foodie-turned-cacao-don't qualify the beans as locavore, Birong's use of them is farm-to-table direct, starting at the source. He has many of the pods from the tree himself. He has brought the fermented, dried cacao beans to use in a special menu for Vermont Summer Week. During that week — usually 18 days, April 26 to May 5 — Birong will roast, clean and process the beans and transform them into not just sweets such as fin et luxe truffles but also braises and creation savory dishes.

Birong says previous restraint weeks have inspired him to flex his culinary muscles with fine dining dinner menus, featuring Mexican, Capo and French cuisine. His cacao menu previewed his new obsession.

"You kind of have to stay inspired when you're a chef. Inspiration is death — when you get bland, your menu and business get boring," Birong says. And chocolate is inspiring him, big time. "I've never had any single ingredient capture me so much since I got involved in this last year," he adds.

"That's at the farm Birong bought in autumn. July 1 it's part of the first private



Choco created especially with ingredients from local farms

reserve in the Dominican Republic, a conservation project stretching over 20,000 acres of mountainous land, and it's a tribute to an unlikely connection between landlocked Vermont and the Caribbean nation. Those isolates are

the snowbird and winter berries, respectively, of a rare bird called Tickell's Thrush.

With climate change and mercury deposits endangering the thrush's mountain habitats, conservationists merged

up their efforts to establish a wintering preserve for the bird.

Grant aid came from the U.S. Fish & Wildlife Service, among others. Vermont Center for Ecotourism (VCE) is in charge of the ornithological aspects.

The Adirondack-based Tally Foundation purchased the property to create an ecological corridor, along with Joelle and Jason Moreau, known as the Dernierons. Ben Jerry for their 20th-anniversary ice cream brand, Ben & Jerry's. In addition to funding the project and maintaining a hands-off presence at the preserve, the Moreaus have debuted a flavor called Choco Maple, combining their local, organic chcolate and macadamia with Vermont maple. Sales will raise funds for Conservancy International, a conservationist nongovernmental organization.

Clarke Kirschner, a Vermont forest carbon specialist and PhD candidate, is project coordinator at the Two Worlds—One Land alliance, organizing everything from grant writing to construction of a farmhouse in El Guanah, where a local staffer will give the property 24-hour care. Vermont dedicates any recognizable Kirschner's name from a chocolate package. The environmentalist began selling his Kirschner Artisan Chocolate bars in 2005 at the Burlington winter farmers market.

With his packed travel schedule of shuttling between Vermont and the DR, Kirschner (whose business is not an investor in the farm) found it increasingly difficult to find the time to make chocolate. Fortunately, he's been fused as a chef — and that's how Birong got involved.

Since November, Birong has manufactured the small-batch, bean-to-bar Project Reserva bars, now sold only at 3 Squares and the University of Vermont's Bradley H. Davis Center. He uses beans from a chocolate

CHECOPHOTOGRAPH BY PHILIPPE BOURGEOIS



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11 SIDE dishes

BY EDEN HIRSCH & ALICE LEVITT



The Skinny Burger

Main Squeeze

CHEF MICHAEL MAREN'S LATEST OPENING IS IN VERGEOUS

"I think every town needs a meeting place, a little pub where it's no big deal, when you say, 'Let's not cook at home,' to have a burger and flatbread, not to bug night out," MICHAEL MAREN says. "Every town needs

one, and I think we'll just do an every major town in Vermont."

Alredy owner of the **BLACK-DEEP BISTRO**, **THE MEADING FISH AND BURGESS CAFE** & **SHEDDIE**, Maren opened just such a neighborhood pub last Thursday at 361 Main Street in Vergennes. Retaining the name of

previous occupant **WEISS**, the two-floor, 60-seat restaurant is designed to draw a mix of locals and the vacation crowd.

The darkly ambient will be key. The top floor includes a bar that serves cocktails made with a different fresh-squeezed juice each day. The brick walls are covered in artwork, mostly from Burlington's Kit Clear, a wall-hung sculpture of a bivalve rhinoceros from Parton's Then Markowski, and a taxidermy moose head owned by Billieville, transported from Maine's now-closed Vergennes bar, the Up Top Tavern.

The menu suits the eclectic decor. Starters range from mushroom-and-leek macaroni to Idaho-pork ramen to poutine and wings. Grilled flatbreads and burgers come in several varieties,

including the Squirtie Burger topped with pickled onions, roasted red peppers, dressed greens, bacon, Gruyere cheddar and a fried egg.

The rest of the menu includes salads, entrees and a number of pizza dishes, including veggie and homemade meatballs. Desserts, prepared by **DOUGH BAKERY** chef JESS LARSON, include coconut lime pie, pie and a brownie parfait.

Maren plans his next expansion for fall, when he'll open an as-yet unnamed restaurant in Middlebury, in the former Jackson's on the River space on Bakery Lane. There, Maren says, he'll serve "local hangout stuff" similar to the food at the Park Square, along with a "Black Sheep" line.

—AL



PHOTO BY ALICE LEVITT



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Cacao Rush



El Sabor de Cacao



Cacao embryo

cooperative called La Ruda en los Pijama, with which Kirschner began working as a Peace Corps volunteer in 2001. Biring will continue to drive on La Ruda's trinario bous for the 70 percent cacao bars, which boast notes of cherry and citrus.

Why is Biring so enamored with chocolate? To demonstrate, he asks a staffer to stir up a cup of Maya spiced chocolate, latte style. "It's almost like a drug," says Biring of the drink, which was used by the ancient Maya in religious rituals and as medicine. "The spiced chocolate gets you high, like an endorphin buzz. The first time I made it, I drank about four or five cups, and I really started to get that ritualistic

component to this. It's a warm-body feeling."

It's also delicious. Using a traditional recipe, Biring combines trinitario beans with numerous ingredients, including rosehips, rosewater, orange-blossom water, cinnamon and aniseed. The fizzy drink reveals new flavors with every sip. Even its texture transforms over time, from frothy to heavy.

The spiced chocolate, which is on 8 Squares' Restaurant Week menu as a dessert option, is the first of what Biring hopes will be a full program of cacao drinks. He and his son-cooks, Moira Sullivan and Eric Montigney, are working to develop five or six such

1 SIDE dishes

CONTINUED FROM PAGE A7

Repro-Worthy

WEBSITE: BURGER TD OPEN
SECONDAIR LOCATION IN
BEDFORD, Vt.

Growing pains seemn't always a bad thing. Barely a year after opening a burger-and-craft-beer joint in an 1800s former railroad freight house in South Royalton, the partners behind the *Worthy Burger* plan to open a second spot in Woodstock this summer.

The *Worthy Kitchen* will inhabit the old East Enders Restaurant at 442 Woodstock Road, says executive chef JASON MERRILL. He describes the new restaurant as a "craft beer place" and a tap kitchen for a constellation of spots of business.

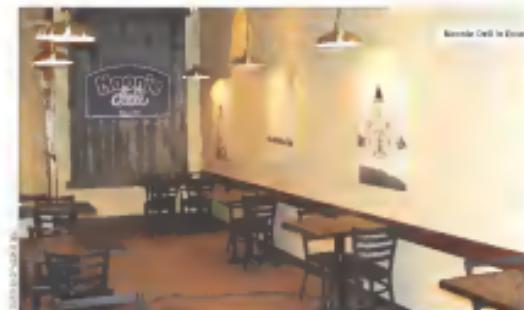
Merrill, who is again partnering with *BAKE* BROSCHKE and KURT LEISLER, says that the Worthy Burger's cozy kitchen couldn't take an increasing demand for their catering. "We needed a commissary to make this place stay alive," says Merrill, who has scouted a spot for months. "We thought it would end up in the back of a same warehouse somewhere, but then we found this space and thought it was perfect." The old East Enders, once the site of the Worthy Burger, closed in 2011.

Merrill thinks the Worthy Kitchen's formula — casual, fun-to-eat dishes and unique craft beers — will prove a good match for the town. "We know that Woodstock needs this kind of restaurant," he says.

The Worthy Kitchen will serve as a hub for various concepts the duo is working on. Take that of its sister restaurant, the menu will be limited to "five or six items," mostly rotating specials. Among them might be the

Worthy-Wich — a sandwich of the day on house-baked bread, Worthy Noodles — creative variations on ramen, and fresh fish specials (Merrill, who used to chef at Woodstock's JACKSON HOMESTEAD, works with *WOODSTOCK FISH*.) Expect one or more of these new concepts to open off its more beef-and-meaty locations around Vermont, Merrill adds.

The Worthy Kitchen will "highlight an animal or farm each week," such as ducks from *THE COOP HAM*. Those, Merrill suggests, "might end up in a sandwich or whatever."



The centerpiece of the kitchen will be a wood-fired oven, which the staff will use in novel ways — for instance, to prepare the building blocks of a clam chowder, Merrill explains. "We'll roast the clams and the carrots, give the bacon a crispy edge and toast the herbs for steady flavor."

Two things that owners like to use for are pizzas — "There's way too many pizzas

places around," Merrill says — and burgers, which will remain a Worthy staple.

— C.R.

Entrées & Exits

AMERICAN CLASSIC CLOSSES; NEV HODGES, MATTHEWS CLOSURES

After 21 years in business, one *FLIGHT UP* at the Burlington International Airport will close at the end of April.

Airport director gene Richards says business has been down since 9/11, when he saw a drastic downturn in families bringing their kids to eat and watch planes take off at the airport, Richards says. One Flight Up owner *DAVE RODGERS* closed his two BTV locations in the north and south terminals, now making way

for the space can host a fresh concept, it won't come from the *SKYLINE* Bistro, whose owners have expressed no interest in the soon-to-be empty spot, Richards says.

Chittenden County fans of "Purple's Pleasure" and the "Banked" no longer need to travel to Middlebury for a taste. *REEDWOOD* and *JOHNS PHILIPS* opened their second *WINE CELLAR* at 1 Market Place in Essex in late March. The dual signature trattoria baked bread comes from while *ELIJAH'S COOKS*, across the street from the new store.

And Mad River Valley fans of the *PURPLE MOON PUB* and *EASY BREEZY CAFE* in Waitsfield have one last chance to enjoy both before they shut off

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Cacao Rush



beverages, including a "tutu-choco-late, almond-milk, leaf-tea thing" and hot chocolate with a shot of espresso, which Biting has been referring to as the "Mayan spudball."

His freshly made truffles pack a similar punch. The velvety chocolate, made from La Baita's truffles and Biting can process his own truffles and cacao beans, is cut with truffles that he had frozen, then rolled to pieces of his own accord. The beans, far more complex than the hulky feathers variegated and in most American chocolate, change with each bite. The first is floral, which gives way to a nutty taste, then one of grass, ending with a flavor almost identical to that of strawberry yogurt.

Eaten unprocessed, the ribs of the truffles are distinctly tasteless. Cacao nibs are earthy, with an intense, tobacco-like aftertaste. To take full advantage of the beans' natural bouquet, Biting is using ribs in number of his Restaurant Week dishes.

Snapper or grouper will be crusted in cacao, then served with mango slaw and tomatoes. Triggy verde will be dressed with a cacao-citrus vinaigrette. Even a simple salad of field greens will be dressed up with vanilla Key-lime vinaigrette, then interspersed with a goat-cheese-cacao-nib fritter.

7

SEVEN DAYS ... *it works.*

CALL 864-5864 TO ADVERTISE YOUR BUSINESS.

We've been placing traditional display ads in *Seven Days* for five years now and have a great relationship with our sales rep, Colby. When he approached us about being the presenting sponsor of Vermont Restaurant Week, we knew it was a great opportunity for our organization — because it perfectly aligns with our mission.

For the past three years, we've participated in and helped Vermont Restaurant Week expand throughout the state, support local businesses during a time of year that's typically slow and raise money for the Vermont Foodbank — something that our staff is very proud of.

Between our display advertising and presenting sponsorship of Restaurant Week, we believe that we have not only strengthened our position in the market, but also served the community. We love the partnership we've established with *Seven Days* and look forward to the 2013 Vermont Restaurant Week.

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Tuesday, April 22, 7:30 a.m. – 10:00 a.m.

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Tuesday, April 22, 10:00 – 11:30 a.m.

Fruit Trees & Berry Boxes

Wednesday, April 23, 6:00 – 7:30 p.m.

Caring for House Plants

Thursday, April 24, 7:00 – 7:30 p.m.

Day in the Garden

Saturday, April 27

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food

Cacao Rush BY MATT BIRNIG

If these dishes sound straight out of the DR, then Birnag has achieved his goal. "I wanted [parts of the dishes] to represent the origins of the items, to sort of respect where it came from," he says.

The menu's Central American flavors aren't limited to pupusas. A chicken enchilada will appear as an appetizer, served in a spicy pumpkin mole sauce with pumpkin flesh and one of Birnag's favorite ingredients, pepitas. In tradition-

of the cacao-flavored dishes on the regular menu, "That's why I'm really looking forward to Restaurant Week," Birnag says. "I get to go back to my dinner roots and menu around with a staff from our big list of tricks for our specials."

With selections such as grilled lamb with bitter chocolate sauce, mashed apples and quince, even appear daily at 3 Squares? Probably not, but they'll be fun to taste in the meantime.

Small house truffles, sandstone rose petals, cacao nibs and trichoceros root, and cacao-preserved



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MATT BIRNIG

usual Mexican style, the tender, shredded chicken in the enchilada is combined with pieces of hand-rolled egg. It's startlingly delicious, and unparalleled in Vermont. Other dishes, such as chocolate flan with amaretto ragout and pecorino cheese, black their inspiration from Europe — and Birnag's brain.

The vagueness that he says has "totally overwhelmed" him won't end on April 5.

The restaurant's specials have already included several sides besides the pumpkin one, and the chef says he envisions having at least one burrito topped

with Birnag's way with the ingredients. He won't just teach Vermonters. He and Mackenzie plan to build a roadhouse and a tapas bar near the DR bar to bring in out-of-towners. Pigs and chickens raised on the property will be on the menu there, along with cassava, plantains and empanadas. It's a synergy that might make the Rocknroll's Thrash song with pride. ☀

More food after the classifieds section. PAGE 30

Pets *of the* Week



Nikki and Little Guy

AGE: 156X/FL1FD: 5 and 7 year old female and male

EN1300, Ferret standard

ARRIVAL DATE March 26

SEASON HIGH- Not a good match for the whole

SPECIAL CONSIDERATIONS: Bonded pair

SUMMARY: We'll admit, for a little guy he's a handful! Little Guy is very playful and loves galloping around, chasing toys, pouncing on Nikki and diving into waste-baskets (if he can pull them over in the effort, even better!). At just 1 year old, he's got a lot of mischief in him.

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Illustration by L. L. Lutz

Knight in Shining Armor

When kitchen calamities strike, King Arthur Flour's baking hotline comes to the rescue

BY KATHRYN FLAGG

My biggest kitchen catastrophe to date struck two weeks before my wedding day in 2011. I was done deep in flour and cream powder, deglazing myself of crafting my own three-tier cake. It's a particularly grisly moment — and sporting a nasty burn on my forearm — I drank a glass of wine and sat a handful of crumbled chocolate cake for dinner. Then I straightened my apron, buckled down and moved on through my own

What I didn't know at the time was that a squadron of bakers was just a phone call away, ready to coach me through my ambitious undertaking. I descended down the easiest hole of online cake baking forums when instead I could have had someone like the delightful Shover on the other end of the phone line.

Shover is one-of-a-kind baker who staffs the King Arthur Flour baking hotline in Norwich. They're on standby every weekday between 8 a.m. and 9 p.m., and on weekends from 9 a.m. to 5 p.m. (The call volume is typically highest in the run-up to Thanksgiving and Christmas, they say.) Home cooks can also fire off questions by email or live chat. Got a snagging concern about yeast breads that won't rise, or a pizza crust that isn't quite right? Shover and her counterparts have you back.

Shover, 56, has been baking since the 1980s. She taught high school home economics for 28 years and learned about the baker's hotline at King Arthur after retiring. She's been handling the phone lines, inbox and chat line at the Norwich

four days since 2008. When she's not at work, Shover is baking for friends, family, even road crews out working during winter storms. "It's my way to say thanks, and, for that reason, I just really enjoy it," she says.

Seven Days caught up with Shover — by telephone, of course — to answer common questions and calamity tips received via the hotline, and the advice she offered.

SEVEN DAYS: At what point in a project should bakers call in?

SHOWER: We tell people to call before they bake, if they have any questions about recipes or ingredients or methods and process. They can call us right in the throes of baking. If something heads south and you put in the



wrong-listering agent, or if you don't have French roses in your kitchen and you wanted to substitute a rosé and/or unsweetened roses, we can talk about those kinds of substitutions. Or if you're finished baking, and it didn't quite come up to the picture that you wanted, we can chat about that too.

SD: What projects seem to give callers the most trouble?

For the most part, the questions are about yeast-leavened baking. I think, since 2008, people really went back to the kitchens and said, "We want to do this on our own." That was either an economic choice, because they believed they could make a more economical product for their families, or it was a philosophical choice, because they wanted to control the ingredients and know what was going into their products.

In October, November, the calls will be about Thanksgiving food. They'll be about making rolls for Thanksgiving, about making pies. "Can I make that ahead of time?" "What can I do so that I can serve something hot and fresh on Christmas morning without having to get up at 5 a.m. to do everything?"

SD: What motivates someone to pick up the phone when they might just be able to go online and plug in a question?

Sometimes we will get a call and think silently to ourselves, "Why don't you just google this?" I remember a caller [that] February said, "It's March Grist!" And I said, "Well, that would be officially the Tuesday before Ash Wednesday." "Yeah, but when is it?" And I said, "Well, that would be February 12 this year." And she said, "OK, thank you. I knew you'd have an answer." Bye!

Either they've called us before and trust that we'll help them, or they just

don't want to google it. They want to speak to a live person. That part of it is really magical. The live chat, for instance, is not sweetened. There's a person sitting at the desk, typing up the answers and having a conversation with you. And in the kitchen, it's Katie and Irene having a chat about baking. I say it's like having your BBF — your best baking friend — there of your elbow if you have a question or a concern.

SD: What about humorous calls?

Er. When I was first here, a lady called and said, "I ordered the deluxe monster cup size, and my three-quarter cup is missing." Late on in the conversation she said, "You know, I have a recipe, and

they're making a peanut leaven, it's raining, and then she's put a big hole in it or a crease or a gap. So in my mind, I had kind of organized my response. And when I looked at the body of the email, it said something about the Food Network [saying] you could make really great French toast with "hollow bread."

SD: Ah.

What they were asking about, as you just realized, was delicious.

SD: What are some of the common bread-making-project calamities you hear about?

I had one just a couple of weeks ago about leavening. They had put in baking

and if your dough feels like that, then you're about there. You're going to have a nice, soft, supple loaf of bread.

SD: Who is calling in?

It's all over the map, literally and figuratively. There are young bakers who are trying to dabble in it for the first time, [and] people who are taking care of young families. I was chatting with a woman just the other day by phone, and she said, "You know, some women buy pierces, and some women buy jewelry, but I buy baking supplies." She said it had been so rewarding for her to bake for her family. Jeffrey [Henderson], who is our baker here at the bakery, calls it "reflected glory." You really do get that warm, fuzzy feeling for doing nice things for people, or having them comment on your pie or your loaf of bread.

SD: Do you ever hear back after coaching a caller through a tricky question?

We do. Sometimes they send pictures. Sometimes they'll give a call. Sometimes you hear back, but most often you don't.

SD: Which probably means you've done your job well.

I go home at the end of the day thinking, "Yeah, I think I did right by people." People really want a sounding board. They want to know that they're doing the right thing. It makes you feel really rewarded at the end of the day to guide somebody through [a project]. We want to make sure that people can call us with the confidence of knowing that there are no silly questions. ☺

SD: Greg Ariola (Your Baking Badass) www.YOURBAKINGBADASS.com

I SAY IT'S LIKE HAVING YOUR BBF — YOUR BEST BAKING FRIEND —

THERE AT YOUR ELBOW IF YOU HAVE A QUESTION OR A CONCERN.

IRENE SHOWER

it calls for three-quarters of a cup, so I really need to have that?" I said, "Well, if you want to make that before the city arrives at your location, you could consider using half a cup and a quarter or three-fourths cup." "No," she said, "I can't." She really took us to school. "I ordered the three-quarter cup, and I shall have the three-quarter cup." You, mister, you shall. How can you refuse that? You want to let the customer lead the dance if she believes that she needs that three-quarter cup measure, then that's kinda helpful.

There was an email one time, and the subject was "hollow bread." When I read that, I thought, Oh, it's a piping

powder, but the recipe called for baking soda. There are some cases where you just have to say, "There's no return. You're better off to start over." That sounds harsh at first, but I think they want the truth.

There are a lot of questions about yeast bread. People will call and say, "It's not the texture that I want." "I want to include more whole grains." Or they may have questions like "It was delicious, but I had a break." We get a lot of seemingly questions about shaping bread, and "Why does my bread spread out instead of rising?" Rounding questions, you know — "What's it supposed to look like?" I often tell people to point their check with their index finger,

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BY LINDSEY TEEBEE

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—RJ T., 2009 PIP participant

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calendar

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WED. 24

Business

SMALL BUSINESS FORUM Vermont's largest association of small business owners discusses ways to move in upcoming changes in the health insurance marketplace. First Congregational Church, Springfield. 9:30-11 p.m. Free. Info: 899-8308.

Community

WINDFALL NIGHT Fun-loving parks department staff at the Lee N. Dreyfuss Civic Center in Brattleboro present a night of entertainment, games and prizes. 6-8 p.m. Lee N. Dreyfuss Civic Center, 8-10 Elm St., Brattleboro. \$5. 802-257-5144. tinyurl.com/lns2013

Community

OPEN-AIR MEETING Neighbors keep tabs on the party's local happenings. 10 a.m. Sunday, Massachusetts Ave. 9-10 p.m. Free. Info: 503-863-0008.

Events

PAKE STAFF Debra Lepage partly because makes adult, part parenting. 10 a.m. to 11:30 a.m. Sunday, Vermont Recruit, Brattleboro. 9-10 a.m. Free. Info: 204-9603.

Events

SILVERSTONE NIGHT The Steve Koobberg Group featuring Lee Chapman and special guests provide 10 hours of live jazz and blues. 8 p.m. First Studio A, Rutland. 11-30 p.m. 5th-10th 853-8703.

Events

CYCLE MAINTENANCE Anne Miller facilitates a gathering of 40+ locals, wine & beer included, to swap stories on spring riding. Joshua Pohl's Cycle Works, 75 W. Main St., Rutland. 10:30 a.m.

Fairs & Festivals

DEERFIELD WHEELERS IMPRES Families explore spring and its place in the environment. 10 a.m. to 4 p.m. "Honey, Honey, Honey, Motor" and a road cycling event. 10 a.m. to 4 p.m. Appraiser Assistance Center, Learning Center for Lake Champlain, Springfield. 10 a.m. to 4 p.m. Beginner cyclists: \$30. 12-18: \$10. 19-60 for members and New York residents with 10 free for first-time visitors. tinyurl.com/lns2013

Events

A PLACE AT THE TABLE Vermont-based Lee Silverstein's 2012 documentary illuminates poverty and hunger in America through the experiences of special children and their families.

Gateway Arts Center, 301 University St., Rutland. 6-8:30 p.m. \$10. Info: 786-2600.

KARAKARA Christian Petzold's drama stars Lee Hormel as a father who has moved to the mountains after leaving behind a successful career in the music business. Arts Center, 301 University St., Rutland. 8-10 p.m. Info: 786-2600.

CHIRPING ICE National Geographic photographer James Balog captures a multi-year record of climate change with sophisticated time-lapse cameras in Antartica. 7 p.m. Documentary. Arts Center, 301 University St., Rutland. tinyurl.com/lns2013

DESCRIPTION Irving Malter's 1940 memoir describes his childhood in a Jewish, Ashkenazi neighborhood. His narrative is raw, frank, honest, and moving. His husband, Jerry, joins him for a Q&A. 7 p.m. Arts Center, 301 University St., Rutland. tinyurl.com/lns2013

OPEN STAGE The stage is open to young, up-and-coming performers. Local bands can demonstrate their musicality with a 10-minute set. 7 p.m. Fletcher Free Library, Burlington. 7-9 p.m. Free. Info: 802-860-5410.

MAKERS WHO MADE AMERICA

Art and crafters contributed to post-industrial America. 10 a.m. to 4 p.m. Fletcher Free Library, Burlington. 10 a.m. to 4 p.m. Free. Info: 802-860-5410.

Food & Drink

SEVEN & SEVEN AUCTION A fine dining special and a preview of the annual fundraiser. 6 p.m. Seven & Seven, 100 Main St., Rutland. tinyurl.com/lns2013

SWEET START SHACKOVERN Guests come taste test the presenters Vermont Restaurant Week, where local pastry chefs prepare the pastries. 10 a.m. to 4 p.m. tinyurl.com/lns2013 for the two-hour "Signature Dessert." Higher Ground Bistro, Seven Burlington, 701 W. St., Rutland. 10 a.m. to 4 p.m. \$15. tinyurl.com/lns2013

THE PRALINE PRIDE Pralines become savory as chef and restaurateur Matt St. John's create flavoring healthy seasonal choices. 6 p.m. Phoenix, 6-7 p.m. Free. tinyurl.com/lns2013

WHITE MOUNTAIN SOUP COOKOFF A variety of Vermont-based soups. 4 p.m. Preview of proceeds benefit the White Mtn. French Trade Fair, tinyurl.com/lns2013

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OLD SOULS

In the age of one-click digital downloads, Anna Roberts-Gevalt and Elizabeth Laprelle are an anomaly. The former a Vermont fiddler, met the latter, a singer and banjoist, from Rural Retreat, Va., in 2010 after moving south to pursue traditional Appalachian music. A friendship between the self-described "history nerds" quickly developed into a musical partnership. Equally comfortable in senior centers, elementary schools and concert halls, the pair illustrates traditional ballads using "crankie" scrolls handcrafted from paper and fabric. With skilled instrumentation and a compelling stage presence, the duo dives into the past — and energizes the present.

ANNA & ELIZABETH

Saturday April 27 7:30 p.m. at Hinesburg "Well" Hall and Sunday April 28, 4 p.m. at Black Elk Theater. \$15. \$12.50 Senior. Limited Performance Arts Center in Burlington. \$10 suggested donation. Info: 442-3429 or 324-1627. annaelizabeth.com



APR. 27 & 28 | MUSIC

Worlds Collide

Lila Downs embeds all that is multicultural. The child of a Mesoamerican singer and a Scottish American art professor and filmmaker, she grew up in Oaxaca, Mexico, and Minnesota, where she earned a college degree in voice and anthropology. Refusing to adhere to a specific style or genre, the Latin Grammy Award-winner's repertoire illustrates themes of social and political protest, immigration and personal transformation. Blending blues, jazz and soul with traditional Mexican music, the energetic performer expresses audiences worldwide with a unique delivery that includes everything from spoken-word poetry to the chugging sounds of *mi granja*.

LILA DOWNS

Fri-Sat April 26, 8 p.m. at Flynn HighStage in Burlington. \$18-\$45. Info: 403-3665. flynnbvt.org

APR. 26 | MUSIC

PHOTO BY JEFFREY MCKEE

ED DOLGE/ED DOLGE

LAUREN RABALAIS

KEVIN HANNA

BOOK SALE: Photo page submissions are welcome. Books will be sold at the event. Info: 802-860-5655

FRUNNOMIN WRITERS WORKSHOP HELD

Members need to respond to the poetry and prose of fellow awardwinning. Participants must join the group to have their work featured. Refreshments: Burlington 6:30-7:30 p.m. First registration of members ends: 5:30 p.m. \$24.

CONTINUING EDUCATION WORKSHOPS: Reusing materials and reducing waste. Call 802-860-5655 for info. Info to: "The Source of Disposals," "Find us," the Hildbrandt St. Albion, Tiverton, Vt. 05652-9706.

ERIE & COUNCIL: Led by Edward Cuthbert, ERIE share a mutual and communication skills. Members 12-18 connect. Call 800-243-1000. Info: 802-860-5655. Free. Open to: 10-12 p.m. Free. Free program. A group is interested in 10th century New England cloth to share. Info: 802-860-5655.

NATIONAL LIBRARY WEEK CELEBRATION

Shared activities for all ages that celebrate children's days and community service info: 802-860-5655. Info: 802-860-5655. Call 800-860-5655.

PAINTER IN THE POETRY SERIES: It's time

beginning from 10:00-11:30 a.m. and ending with poetry. Shared 800-860-5655. Info: 802-860-5655. Painting Museum: Lime Burlington 6:30 p.m. Free. Info: 802-860-5750.

POETRY NIGHT: Associated University Schools of shared original verse and reader info: 802-860-5655. Info: 802-860-5655. Call 800-860-5655. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655.

THU.25

activities:

CARBS-FOR-HOUSE PLANTS: Laura Reckert at Little Green Goddess demonstrates how to keep indoor vegetation alive and thriving. City Hall, Burlington 6:30 p.m. Info: 802-860-5655. Info: 802-860-5655.

ENGLISH HIGHER-EDU COMPETITION FACULTY TOUR: Eco-themed tour which community food, design and part of local transportation and the local environment for interested in food waste and create food and challenges. Green Mountain College, Williston 6:30 p.m. Free. Info: 802-860-5655.

FRIDAY:

LIFEBRADING GLASS: Life models make. Shared at level mark and shading. Art Center, Rutland 8:30 a.m. Info: 802-860-5655.

commentary:

BURLINGTON YOUTH COUNCIL MEETING: For youth, ages 12-18, and their parents or partners to discuss, learn, interact and participate in the presentation of these youth-friendly practices. Room 12, Burlington City Hall, 5:30-7 p.m. Free. Info: 802-5466.

INFO:

FULL HOUSE COFFEE: Julia A. of Circle the Square, Burlington 10:30 a.m. of men involved. Books with whom to the get alternative in-lasted space. Mountain Girls, Mission 7:30 p.m. in their unique districts others and personal their time. Info: 802-860-5655.

SHOP PARTY: It may not be the best gift, but another can be put. Best times for the Creative Books and Crafts, 100-101 Main Street, Burlington 10:30 a.m. Info: 802-860-5655.

film & flics:

CHOCOLATE PEPPERS MURKIST: See www.six.com 10 a.m.-4 p.m.

JULY 26

NO PLACE AT THE TABLE: See www.six.com 2:30 p.m.

RAILROAD: See www.six.com

BEST IN THE PHONE: James Lee Curtis narrates this type of operating title as well, which means listeners. Bookends, Burlington 6:30-7:30 p.m. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655.

REINVENTED: See www.six.com 2:30 p.m.

guitarist:

OPEN PIANO GAME: Players of varying expertise levels put their strategy skills to use in this popular card game. City Hall Public Library, Middlebury 5:30-7:30 p.m. Free. Info: 802-860-5655.

Health & fitness:

FLU 101A: Long hours focus on how basic steps of prevention and creative suspending disease transmission. It's a good media. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655.

WEAVER: Linda Frazee leads participants through a life long session after which in local which is available to sample. Personal info: required. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655.

Refugee:

ALUMNI PARENT GROUP: Take home friend, step out music and movement. Pittsburgh Faculty Center NC 8:30-9:30 p.m. Info: 802-860-5655.

FAMILY GAME NIGHT: Adults ages 30-40 who know that colors mathematics play interactive versions of games and other popular games ones. Info: 802-860-5655. Info: 802-860-5655. Info: 802-860-5655.

LOGIC CREATIONS: Justing becomes ages 5 until create creative structures with brightly colored pieces. Fletcher Free Library, Burlington, 3:30-3:30 p.m. Info: 802-860-5655.

MUSIC WITHIN: CHORUS: Singer, storyteller and participant. Chorus, instrumentalists and participants. All are invited. Info: 802-860-5655.

MUSIC WITHIN: PIANO: Pianists, bring piano 8:30 and 9:30 a.m. to 10:30 a.m. and 11:30 a.m. Info: 802-860-5655.

MUSIC WITHIN: DRUMS: Pianists, bring piano 8:30 and 9:30 a.m. to 10:30 a.m. and 11:30 a.m. Info: 802-860-5655.

MUSIC WITHIN: BAND: Adults ages 30-40 who enjoy the best of music, music, music and music. Info: 802-860-5655.

MOHAI VACATION BAR: Adults ages 30-40 who enjoy the best of music, music, music and music. Info: 802-860-5655.

SONG & SONGS IN THE CONSIDERATION: Songs up to the 10th anniversary of the 9/11 attacks. Info: 802-860-5655.

SONG & SONGS IN THE CONSIDERATION: Songs up to the 10th anniversary of the 9/11 attacks. Info: 802-860-5655.

ALTO-BOY BODHRUIN 101: The alto-boys play traditional and modern instruments. Info: 802-860-5655.

SPAGHETTI & SPONGEBOB: Spaghetti and spongebob. Info: 802-860-5655.

LATIN JAZZ & THURSDAY GUITAR ENSEMBLE CONCERT: Friday nights 8:30 p.m. at the arts center at the green. VVM, South Burlington, Vermont.

the teetotallers
Martin Hayes
Julian Bream
Kerry Ellis, fiddle
Saturday, May 4, 8 p.m.
Berk Opera House
Tickets: info: 802-476-8188 • www.berkoperahouse.org

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**Graduate Program
in Community Mental
Health & Mental Health
Counseling**

Classes meet one weekend a month in Burlington, Vermont:

- Programs for licensure as a mental health or professional counselor. New Hampshire, Maine, Vermont and other states.

Requirements include clinical services and didactic hours in Integrated Community Mental Health and Substance Abuse Services for Children, Youth and Families or adults.

Drop-in Information Session at our VT Office:

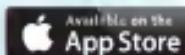
Thursday, April 25th, 4:00-6:00 p.m.
485 Mountain View Drive, Suite 101, Colchester
(Waterstreet 101, Exit 10 off I-89)

**Southern
New Hampshire
University**

What's Good in the 'Hood?

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Route 802 

SEVEN DAYS

BURLAPP

The Homegrown Guide to Burlington, VT

theater

ADAPTED FROM SAMUEL BECKETT
Observations of art, society and life inform the premises of Colchester College alumnae Anna, Jeanne and the ensemble in the new play, *Hughes* (Theatre Boulard Darling). Performances at 7 p.m. \$13, \$16, \$22, \$25.

60000 PEOPLE See PEGGY 24, 4 p.m. & 7 p.m., JULY 10-14

INTO THE WOODS See PEGGY 24, 7 p.m. & 9 p.m.

STRAFF Using anything that's available or stolen, this troupe of court jesters performs magic, the best with everything from chess to telephone. *Phryx* (Wolfgangi, Burlington). 8 p.m. \$20-\$30, \$12-\$18.

THE PEST: LIVE IN HQ SERIES The weeds leading taunting taunters. *Dark Elements* appears on July 10-14 at the Vermont Shakespeare Company in Hildene (Dolan Center, Lake Champlain Center) for the Arts & NP season \$16-\$20, \$19-\$22.

THE TITLE OF THE ALLEGED'S WIFE See THU 25, 7:30 p.m.

THE THREE-PENNY OPERA See THU 25, 2 p.m. & 8 p.m.

aspects

BOOK SALE See WEB 24, 9 a.m. & p.m.

CHINELA ALICE The past melanches. *Chinelas* (Alice) arrives at the Vermont Stage Company in Colchester on July 10-14 at 7 p.m. \$20-\$22. *Chinelas* (Alice) (Colchester) for the Arts & NP season \$16-\$20, \$19-\$22.

THE TITLE OF THE ALLEGED'S WIFE See THU 25, 7:30 p.m.

THE THREE-PENNY OPERA See THU 25, 2 p.m. & 8 p.m.

fine arts

PHOTOGRAPHY 2009: THREE CHAMPS READING Photo by Stephen Macchio (Right) Cohen and Michaela Spiegel (Left) (Photo credit: Vermont Photo) *Horizon* (Lori Myllymaki) 3:30 & 6:30 p.m. *Photo* (Lori Myllymaki) 3:30 & 6:30 p.m.

PHOTOGRAPHY 2009: CHAMPS BOOK PUBLISHING *ROUND TABLE* (Left) publishers (Right) *Horizon* (Lori Myllymaki) 3:30 & 6:30 p.m. *Photo* (Lori Myllymaki) 3:30 & 6:30 p.m.

PHOTOGRAPHY 2009: CHAMPS BOOK PUBLISHING *ROUND TABLE* (Left) publishers (Right) *Horizon* (Lori Myllymaki) 3:30 & 6:30 p.m. *Photo* (Lori Myllymaki) 3:30 & 6:30 p.m.

SQUARE-FOOT GARDENING Master gardener Pauline Brink (Right) offers tips for successful soil, planting, plant maintenance and more. *Big Roots Burlington* 3:30 p.m. \$10. *Info* (Right) *Project for Organics* (Left) (Photo) *Horizon* (Lori Myllymaki) 3:30 & 6:30 p.m.

SUN. 28**agriculture**

PAUL SIMON & CHARLIE KAPOOR The two solo performers and musical partners discuss the techniques of success in their new book, *Urban Gardening for Beginners*. *Writer's Free Library*, Burlington 3:30 & 6:30 p.m. \$10-\$12.

SQUARE-FOOT GARDENING Master gardener Pauline Brink (Right) offers tips for successful soil, planting, plant maintenance and more. *Big Roots Burlington* 3:30 p.m. \$10. *Info* (Right) *Project for Organics* (Left) (Photo) *Horizon* (Lori Myllymaki) 3:30 & 6:30 p.m.

theatre

PLANT & EAT SMILE Smart taste sustain shopsm as they present different vegetables at *Vegetables* (St. Luke's Church, St. Albans). 11 a.m.-3:30 p.m. *Info* (Left) 802/270-2374.

environment

CITIZEN SCIENCE DAY Presentations from local professors on natural resources help to broaden their passion for action with the environmental of water quality, bird life, and more. *Essex County AgriSource* and *Essex County Young Farmers* (Left) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m. Free with admission. \$9.90, \$12.95. *Info* (Right) 802-463-8006.

etc.

EVERYTHING EXHIBIT See SAT 29, 10 a.m.-4 p.m.

fair & festeivals

EDUCATION WEEKS FESTIVAL See PREVIEW 10 a.m.-4 p.m.

VERMONT MAPLE FESTIVAL See SAT 26, 10 a.m.-4 p.m.

VERMONT MAPLE FESTIVAL: ANTIQUE SHOW See SAT 27, 10 a.m.-4 p.m.

film

WALKING DEAD See FRI 29, 1:30 p.m.-3:30 p.m., 7:30 p.m.

ON THE ROAD See FRI 29, 1:30 p.m.-3:30 p.m., 7:30 p.m.

VERMONT RESTAURANT WEEK: JIRO DREAMS OF FISH *FEAST* (Left) *FOOD* (Right) *ON THE ROAD* (Bottom) *WALKING DEAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m.-4 p.m. \$25-\$30.

WHITE RIVER RIVER FILM FESTIVAL See FRI 29, 9 a.m.-11:30 p.m.

food & drink

INTERNATIONAL GINGER FESTIVAL The Asian city's 4th annual *Asian Food & Beverage* (Left) *FOOD* (Right) *WALKING DEAD* (Bottom) *ON THE ROAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m.-4 p.m. \$25-\$30.

SUNDAY BREAKFAST *FOOD* (Left) *WALKING DEAD* (Right) *FOOD* (Bottom) *ON THE ROAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m.-4 p.m. \$25-\$30.

VERMONT RESTAURANT WEEK See FRI 29, 11 a.m.-11:30 p.m.

life

ARMED JR. AUCTIONS See SAT 27, 10 a.m.-4 p.m.

BAKERS IN TRAINING Baking chefs ages 5 to 12 learn the basics of baking in a hands-on cooking class that results in a fresh dessert to take home. *Practise* (Bottom) *WALKING DEAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 2:45-3:30 p.m. \$10. *Info* (Right) 802-362-0300.

language

FRANCÉ CONVERSATION GROUP: FRENCH *WALKING DEAD* (Left) *FOOD* (Right) *ON THE ROAD* (Bottom) *WALKING DEAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m.-4 p.m. \$10.

middle

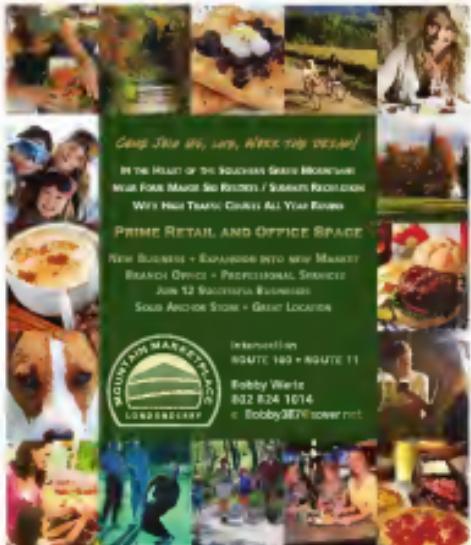
ANNA & ELIZABETH *Apples from a utility pole* (Left) *FOOD* (Right) *ON THE ROAD* (Bottom) *WALKING DEAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m.-4 p.m. \$10. *Info* (Left) 802-860-2200.

BRUNTONS CHORAL SOCIETY *Heaven's 10:10* (Left) *WALKING DEAD* (Right) *FOOD* (Bottom) *ON THE ROAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m.-4 p.m. \$10. *Info* (Left) 802-860-2200.

JERRY JONES WITH JON & BILLY B. *PEPE SETHRELAND* (Left) *WALKING DEAD* (Right) *FOOD* (Bottom) *ON THE ROAD* (Top) (Photo) *Horizon* (Lori Myllymaki) 3:30 p.m.-4 p.m. \$10.

MUSICA FOR BACH FESTIVAL See FRI 26, 6 p.m.-noon.

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GYMNASIUM

YUANHUIEN DO CLASS See NED 04-7-9 pms.

FAMILY GAME NIGHT Families and their parents test strategy and a little bit of luck in this interactive game night. Chayaboom's, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

Health & Fitness

SAI GUYEN ARTHURS See NED 24-1-2 pms.

EDUCARE PLAY GROUP Children and their adults come every Saturday from 10 a.m. to 11:30 a.m. at Chayaboom's, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

FAIRFIELD PLAY GROUP Young parents find enjoyment at positive activities and crafts. Tuesdays and a little bit of luck in this interactive game night. Chayaboom's, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

MONKIE STORY HOUR See TUE 30-11-15 pms.

MYUNG & BROOKLYN WITH CHRISTINE See NED 24-1-2 pms.

EDUCARE PAL-JAMA STORY Adults come to enjoy a world of fun with their children for morning tales. Adults \$10. Chayaboom's, Montebello, 303-581-9999. Tp. in: 303-581-9999.

ST. ALBANS PLAYGROUP See NED 24-1-2 pms.

VERMONT YOUTH ORCHESTRA AUDITIONS

INFORMATION SESSIONS Principals play the parts, and it's time to move on to the orchestra and musical participation from music director Jeffrey Gordon. Elley Long, Music Center, 333 W. 4th Street, Columbus, 614-872-8300. Tp. in: 614-872-8300.

MUSIC

GUTHRIE COLLEGE GOSPEL CHOIR This 100 member ensemble brings audiences to their feet with rousing specimens under the direction of Matt Denehy. Spaulding Auditorium, 1000 N. Main Street, Columbus, 614-872-8300. Tp. in: 614-872-8300.

GRADUATE TRAIL Through live and vocal performances, the Midwestern College student interprets songs from Broadway musicals. Tues 201 Midwestern Center Bar 101, 101 Midwestern College, Tp. in: 402-467-3865.

JOHNSON STATE CONCERT Performers from around the country will be performing at the end of summer concert. Details online for the Arts at Johnson State College. 7 pms. Free. Tp. in: 802-476-2145.

OPUS OF YOUNG COMPOSERS CONCERT Professional musicians perform more than 20 original compositions by students of the Music Composition program. Heidrich Free. Library & Opera House, 600 Chestnut, 609-436-7000. Tp. in: 609-436-2000.

PERFORMING ARTS

EDUCARE PAL-JAMA REHEARSAL, ENRICHING MONKIES WORKSHOP Chayaboom's, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

START THE CONVERSATION: HEALTH CARE PLANNING WORKSHOP The Living Room, Asian adult focus on alternative issues about end of life care. Chayaboom's, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

EDUCARE

GREEN INDOOR/TABLE TENNIS CLAW See WED 28-11-12 pms.

EDUCARE

ALEXANDER WOLFF The Sports Illustrated writer and his wife, actress and reporter reports on the rise of Internet sports media. Kuttred Head Library, Tp. in: 303-792-8866.

DANIE SCHAU In "The Great Debate of the Archetypes," the foremost state canon shares examples of legend in literature and related to the human condition. Chayaboom's, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

W. NICHOLAS MULLER In "The former director of the Penn State Weight Foundation on choices the renowned fitness guru makes to keep the world's most productive decades of life, cancer, congestive heart disease, Type 2 diabetes, into 60s and beyond."

JANE CARROLL The Oberlin College professor of history and women's studies, and Cultural Agreement at the end of life. Chayaboom's, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

JAMES OREN The best-selling author key informs an interested audience on lessons and species responsible for killing millions of Americans in an hour, a day, and month. Tp. in: 303-581-9999.

MARK LAUER Andrew Peacock makes provide a memo for showed for the Kennedy 50th Pal on Restaurant a Burkhardt because about the history of the organization. Wilson Headmaster faculty. 7-203-381-01. Free. Tp. in: 303-581-9999.

PHILIP MURKIN The 27-year professor who has taught new Johns' students such topics as the history of the Civil War and the music of the 1920s. Tp. in: 303-581-9999.

RANDALL RALPH The Berea College professor considers both the therapeutic and ameliorative aspects of memory. Evangelical Free Church, 16th Avenue, Berea, 402-585-3000. Tp. in: 402-585-3000.

EDUCARE

EDUCARE See WED 28-11-12 pms.

MONKIES STAGE Catherine Denehy directs a Northeast stage production of *One Segregated Musical* comedy about New Jersey moms who create a high school stage and raise money for the benefit of their fellow students, enclosed in a drama course. ACCORD, Bridgeport House, 1000 W. Archibald, Montebello, 303-581-9999. Tp. in: 303-581-9999.

EDUCARE See WED 28-11-12 pms.

WALSHINGTON INNERSIDE WORKSHOP MEETING See WED 28-11-12 pms.

DANIE MACASLAY In "Building Roads," the award-winning author and illustrator of several research books, including *Christopher and the Road to the Sea*, and *Christopher and the Road to the River*, takes a look at the roads of our country. Tp. in: 303-581-9999.

JACK MAYER The author of *Life in the 21st*, the new Scholastic Project, reflects the efforts of the mobile telephone here and the three young men who have been missing decades later. Library & Opera House, 600 Chestnut, 609-436-7000. Tp. in: 609-436-2000.

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Going Old School

The Summit School of Traditional Music and Culture extends its reach

BY GARY MILLER

Despite Vermont's reputation as a jambalaya haven, traditional music has been a cultural force here since European settlers arrived in the 1700s. The genre gained momentum in the 1800s, when hymns, hunting songs, string fiddlers, Dixie Wagon records and African drums settled among Quebequo fiddlers, church singers and guitar-pickin' dairy hands. The American movement of the '90s and '00s brought further attention to old-time tunes.

So it makes sense that the Summit School of Traditional Music and Culture has found a niche in central Vermont. Trad fiddle player and singer Kaitie Trautz and folk aficionado Barbara Steger were founding directors of the school, which opened its doors in 2007. Their goal was to help musicians learn to play and sing the music of Appalachia, the British Isles, Quebec and even West Africa. Since then, the school has offered six-week courses, weekend workshops and showcase concerts in downtown Montpelier.

From the start, Summit has attracted skilled instructors and enthusiastic students. Yet it has also faced fiscal challenges. The modest fee Summit charges for classes and other events provide critical operational funds, from teacher salaries to rent. And the local business community has offered both financial and in-kind support as Summit faces a classic chicken-and-egg scenario. In order to deliver more impact, it needs to attract more cash; in order to attract more cash, it needs to deliver more impact.

With a new director on board, Summit may be looking forward to a brighter future. Trautz stepped down last year to pursue more expansion on her music career. Steger had left earlier for personal reasons. Summit's search for a replacement ended in September 2012 with the hiring of Lake Elmore's Mary Collins, a fiddlemaster with 30 years of experience as a Vermont radio producer, single writer, music personality and



Artistic director, in Pomeroy City, presented by the Summit School

Trautz, who still holds a seat on Summit's board, says Collins is just the kind of candidate the school was looking for.

"One of the main reasons for hiring Mary was her experience in marketing and promotion," Trautz explains in a phone interview. "We wanted to bring students in with more of a business outlook."

Since she started, Collins has been

working "more than full time" to raise Summit's profile. A strategic thinker with a penchant for playing the long game, she employs a small, start-up

principle: "What we really need to focus on right now is sustainability," she says, citing the desire to increase the breadth and depth of classes. "We need to introduce new instructors and new course

content. And we need to make new efforts to participate in the community."

One such effort is Folklife Thursday, which allows would-be students to sample Summit's offerings without committing to a full-scale class or workshop. Hosted by the school's instructors, folklife typically include performances, music instruction, industry tips and, of course, food. The suggested donation is \$10, and a portion of the proceeds benefits the Vermont Folklife.

According to Collins, recent folklife have included a harmony fiddle session with Pete Sutherland and Oliver Sutherland and a talk about the folkloric tradition led by singer-songwriter Gregory Douglass. In May, Mark Steinhardt will give a talk on traditional bluegrass and country guitar; Patrick Flannery will offer insights on percussive guitar techniques.

Summit has also begun working to attract a younger audience via its school newsletter and Sunday-morning kids' classes.

"kids love music in school, but often times they don't get to see the folk and traditional music, which is, I think, a little more accessible and can reach kids a full tradition," Collins says.

Last weekend, Summit stepped into the world of folktales with Pomeroy City's Summit Songs event at the Bellows-Freeport Library. Student and instructors took poems submitted by local writers and set them to music ranging from classical piano to bluegrass to jazz guitar.

Bringing nationally known musicians to Montpelier for intensive workshops and performances continues to be part of Summit's game plan. On Saturday, April 27, Massachusetts-based "hard time American" player, teacher and ethnomusicologist Tim Krasnow will lead a Mandolin for a Sacred Harp singing workshop and a performance with his trio de Pompelinos, which performs folk songs from a beloved New England village.

Reakes, who has explored every-

soundbites

BY DALE WELLS

Brotherly Love

Last week, I was invited to participate in a panel discussion as part of Big Henry Wirth's Rockin' Shop Live series at Main Street Landing in Buffalotia. The monthly series features performances from local artists as well as discussions with local industry types about various topics germane to working musicians, from marketing and booking advice to, as was the case in my discussion, the role of the music press and the relationship between journalists and musicians.

I'll spare you the extensive blow-by-blow, except to say that it was a lively and (I'd like to think) enlightening conversation that peeled back the curtain on what we music scribblers do and why we do it. The talk was moderated by local songwriter **STEVE**

HORTIMAN and also featured my colleague **ROBERT HILLEBECK** from the *Berkeley Free Press*. I see Hillebeck around fairly often, but it's rare that we get to talk shop so in-depth as the panel allowed. He's a bright guy and well spoken. And it's always interesting for me to hear Boren's take on the job, given that he's been doing it about twice as long as I am.

It was also interesting, and occasionally harrowing, to field questions from Hartmann, whose solo record, *Walking by the Echoes*, I was critical of in a recent review. I kind of kept waiting for him to lean into the mic and ask, "So Dan, why are you such a d**k?"

Fortunately, Hartmann is far too clever for that. But he did ask some great questions about media criticism and journalism in general. He also posed thoughtful queries about the ways in which bands can successfully vie for media attention. To paraphrase the answer to that last question: Be really cool, like the *BRUCE BARKERS*.

Without question, the highlight of the night was the performance from brothers **ZACK** and **ZACHARY**. I've long been an advocate of Zack's brilliance. Both of his solo records, **Pat** (1969) and **Someplace in Between** (2012), were excellent — the latter landing in my year-end local top-10 list. And, every time I've seen him (in concert), I've come away deeply impressed. But Zack's collaboration with his younger brother could not have been more perfect.

【時事動向】中国の「新規開拓」



wonderful things that can happen when siblings harmonize. But the siblings are justified. Through they differ in timber — Zach's delivery is a little milder than Sam's punch-tune — together the DuPree brothers resonate at just the right frequency. There were moments that honestly gave me chills, especially when Sam joined Zach on huking harmonicas.

— but I think what impressed me most about the two was not their similarities but their differences, and how well they melded their disparate writing styles. Zach has long taken a complex, bordering on jazzy approach to folk songwriting. Sam's tick is more direct, but no less effective or compelling. That they can strike a working balance so soon — Sam moved to Vermont just a

few months ago — is remarkable. The DuPont Brothers recently finished a debut EP, which should be out this summer fairly soon. In the meantime, you can catch them... uh... what?

Usually, that would be the part of the column in which I let you know where the musicians I've profiled above can be seen live. But though they've been gigging a ton in recent weeks, the DuPont Brothers actually don't have any shows lined up in the next seven days. However, Sam has a pair of solo shows this week, Wednesday, April 18, at Nectar's, opening for the **BRASS**, and Saturday, April 21, at the Monkey House with **OLI MARSHALLOWS**. And Zack has a show at Red Square this Friday, April 16. It's sure a happening town, Leipzig.

gamble on one or the other showing up at his brother's show and maybe just maybe, winning.

Before we move on, I should mention that last week's Bucket Shop Live was the last installment of its debut season. With any luck, the series will return in the fall. When it does, make a point to catch an episode, either in person or sometime late at night on YouTube.com and BETN Channel 16. It's a valuable resource for enthusiasts looking to make sense of an increasingly challenging industry, and a great way the long road will go.

Bit-Torrent

From a geek. I went that whole bit about Rocket Shop Live without mentioning the evening's other performer, **Barry**. Sorry. This block deserved an entertainment set in his own right. While his parent's take on a pop country was kind of a curious companion to the DuPons', it's hard not to like the guy. Were it not for his hideous *Veronica* accent, you could reasonably think he was from Nashville, not Barrie. One of these days, I want to sit up

some Granite City discs with Tim Bieck. Or maybe take a drive. As he mentioned during his set, he takes a lot of inspiration from driving. Indeed, most of his songs center on "going down the road" — lonely, open, country and otherwise. Look for his new record later this year.

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soundbites

CONTINUED FROM PAGE T2

New Band Alert! Welcome to the gang, **WINDER**. In a recent email, bandleader **BRADEN WENLOW** describes the group's groovy post-delicatessen as, "like if *Phish* elder *King* and listened to a bit of **ANIMAL COLLECTIVE** and **PRIMAL**." As someone who has long held the belief that the members of Phish should not sing, I'm moderately enraged. Bring me their debut at Radio Bremen this Sunday, April 28.

Speaking of bands with vocals, **Minneapolis' CROWBAR RIVALS**, a perennial cult favorite, are heading out on a Midwest tour in May. But before they go, the latter surf-metal outfit plays a pair of local stand-off shows: Thursday, April 25, at Nutty Steph's in Madison, and Friday, April 26, at the Hub in Johnson. Safe travels, Rivals.

Congratulations to **Metal Monday**. The weekly heavy metal series celebrates its 10th anniversary on April 29 at **Nectar's**. To commemorate the occasion, some series regulars will be doing cover sets, including **PHASER**, **MASLAUGH**, **PLAYING GUITAR**, **TAZ**, **SAVAGE HAM** getting their **MANSTERS** on



and **WIA** playing **ROCK**, **ROCK**, among other tracks. Also, there will be cake.

In related news, the following night, Tuesday, April 30, the Metal Monday dudes present some major out-of-town hardcore and metal talent at Club Metropolis, including **ICON OF AGONY**, **HEARTLESS**, **REVOCATION** and **RAKUSSIN**.



WIA: Have I mentioned how much I love hardcore and metal band names?

Last but not least, happy Friday to the Purple Moon Pub in Winooski, which will close its doors on Saturday, April 27, ending its 10 year run as a live-music hotspot in the Mad River Valley. Boo ☺



This Week on Tour Date with DJ Liu

This week's **soundbites** on **SEVEN DAYS** pretty much continues pastured, **Rawhide** with DJ Liu (Liu Liu) at the **VT Comedy Club** in Montpelier, and **the Loco**. The series is becoming the spear of my touring **Winooski** to **Winooski**, which is pretty the main coast road, free cabin in the woods, "Tour Dots" and "Miles" are to explore. The pools host two pools, **Carrie Ladd** and **Christina Lounge**. These both connected the **Billabong** shams at the **Loco**, annual "It's probably just a coincidence".

Through my experience with the winter's last course — that happens when I have to leave. In our college guide, just the **obligatory** mostly the **rest** — does give cause for concern. In any case, it's a great interview and, if you listen to you could even **listen** to the **Winooski** residents share. Assuming they're still in town by May. Check it out at 7days.com/tour-dot.

Watch something LOCAL this week.

CHANNEL 15	MISSING AROUND with Charlie Missing Sat 10a/9c - 10:30a
CHANNEL 16	SEASIDE 7p-8p SUNDAY 10p-11p MONDAY 10p-11p TUESDAY 10p-11p
CHANNEL 17	WATCH LIVE 8:55p MONDAY 8:55p-10p TUESDAY 8:55p-10p WEDNESDAY 8:55p-10p THURSDAY 8:55p-10p FRIDAY 8:55p-10p SATURDAY 8:55p-10p SUNDAY 8:55p-10p

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NO INIGHT 9p-11p
NO INIGHT

KAT WRIGHT
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ETERNALIST 9p-11p
Eternalist 10p-11p

MI YARD
MI YARD 10p-11p

STRANGE CHANGES
Strange Changes 10p-11p

METAL MONDAY
Metal Monday 10p-11p

BUMPING JONES
Bumping Jones 10p-11p

DEAD SET
DEAD SET 10p-11p

3 INCHES OF BLOOD
& **GOATWHORE**
3 inches of blood and goatwhore 10p-11p

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thing from South Indian classical music to Afro-Cuban jazz, shape-note singing and punk, says an organization like the Suncoast School plays a necessary role.

"There are a lot of kinds of music that wouldn't be thriving as much without some institutional support," he says in a phone interview. "There's a constituency that can happen when there's a place people can look to for a voice."

Collins' broader vision includes finding Suncoast a home of its own. The school currently resides in the former St. Augustine's convent at 46 Bee Street, sharing the building with several like-minded organizations, including the Monteverdi Music School.

"We've been treated well," Collins says. "But it's a busy place and we are not the easiest tenant, so we have to be flexible."

A tour of 46 Bee on walk-around physical shoot coverage, including shaggy corridors, tiny rooms — once the name cells — fishing port, and walls that look the insulation one wants to seriously isolate the classroom from another.

"What I'd like to see is a center where Suncoast School has its own building, with a studio where people can learn to record, and a nice performance space," Collins says.

In the short term, an effort by other building trusts may provide some relief. Having formed a partnership, they are pooling together financing to purchase and refurbish the building to transform it into a regional center for arts education and performances.

Meanwhile, Collins says she'll be working hard to help Suncoast grow, in part because old-time music provides a necessary halo.

"We can only get lost in technology and the busyness of our lives. And that, to me, is all the more reason to slow the dance, click up the chairs, and get out the instruments," Collins says. "Traditional music is not a lost art. It's very much alive. And I'm lucky to be a part of it."

WHAT WE REALLY NEED TO FOCUS ON RIGHT NOW IS SUSTAINABILITY.

MARY COLLINS



View Suncoast School on 46 Bee Street. Mary Collins of Later Elementary School. (Left) Photo of Jennifer

1 **THE BOSTONIAN** hosts a unique multi-sensor sampling workshop and performance with Tito de Planchon (saxophone) and the Bostonian Ensemble (live acts by Mandolinist Ben Haskins, Violinist Jordan Scott, Cello and Double Bass by Daniel Haskins, and Drums by Michael Haskins) on Saturday, April 27, 7-9 p.m. (previews April 26). \$20-\$40. bostonian.org

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The Man in Black

After re-teaming on albums under the name Fresh Black — including *in Fresh Black and the Cobalt* — Charles Thompson returned to the persona he forged as the leader of seminal alt rock band the Pixies, BLACKFRANCO. Whether you call him, Frank is among the most provocative and influential figures in recent rock history. Black Francis plays a limited show at the Higher Ground Showcase Lounge this Friday, April 26, with songwriter DENNIS CROWHETT.

FRI 26 J. BLACK FRIENDS (9:30)



FRI 26 8:30 PM

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INDIE POOL, The Fox Palace
6000 E. 10th St. 9 pm. Free.

THE KAPPA [Poker with DJ Major
(big feed)] 10:30 pm. \$16.

SAT. 27

burlington area:

MAKING OUT, 141 Lake Woods
Road [big feed] 9 pm. Free.

CHEF IN HAT RESTAURANT
High St. [no cover] 8 pm. Free.

CLUB METROPOLIS, 101 Congress
St. [no cover party] 10 pm. \$5.

PRANITA Q, 142 Academy St.,
Free.

HALLOWEEN, 300 Congress
Streeet [big feed] 7 pm. Free.

INDIE GROUND BALLROOM
Capitol Theater [no feed]

SUN 27 9:30 PM

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Sales Center with J-Son and
Ponson [big feed] 9:30 pm.
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MONKEY PARADE, 1841 Main
Lookout [big feed] 9 pm. \$5.

PISTON S, 24th Street [no
cover] 9 pm. Free. \$5.

REIGHT & INDUSTRIAL, 1001
South Avenue [big feed] 9 pm.
\$5.

SAHARA BURGER, Free. \$5.

Plaza [no cover] 10 pm. \$5.

SHAGGY DOG, 1000 Main
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THE JUDGE RULES IN YOUR FAVOR.

Discounted 2013-14 season passes, also good
the rest of this season, now on sale.

JAY PEAK + BURKE

Adult Passes from just

\$649

Jay Peak Passes from just

\$599

Burke Passes from just

\$599

Adult Passes from just

\$599

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[MON] 7:30 p.m. *Free*

regional

MONGOLIA *Formerly 5/track* 10 p.m. *Free*

SUN.28

Burlington 6:30 p.m.

CLUB METRONOME 30th Anniversary Concerts Jason Cawley Piano Brian Belbin (vocals) 2:30 p.m. *Free* 8:30 p.m. *Free*

MONKHOUSE It's Alive! (Song Contest) 7 p.m. *Free*, *Rocking Room* 10:30 p.m. *Free*, *Zone* 10:30 p.m. *Free*

RED HOT IRONIC THIEFAGE *Local* 10th Anniversary Party with DJ Doctor (hosted) 8 p.m. \$6 *AA*

MONKEYHOUSE *Red Line* [hosted] 8 p.m. \$10 *AA*

NECTAR 3 p.m. *Metronome* 8:30 p.m. *Free* *Zone* 10:30 p.m. *Free*

ON TAP BAR & GRILL *Local* 8 p.m. *Free* (singer-songwriter) 10 p.m. *Free*

RAKU KARAI *Documentary* 8 p.m. *Free* (Japanese) 7 p.m. *Free* *Zone* 10:30 p.m. *Free*

REGGAE FUNK *Reggae* 8 p.m. *Free* (Reggae) 10:30 p.m. *Free*

SKINNY PAPER *The Adolescent* 8 p.m. *Free* (Rock) 10:30 p.m. *Free*

central 8 p.m. *Free*

SKINNY FINGER *Local* 8 p.m. *Free* (Rock) 10:30 p.m. *Free*

LOVE HURTS *Local* 10:30 p.m. *Free* (singer-songwriter) 10 p.m. \$10 *Free*

metropolis 8 p.m. *Free*

REED'S SPOTS *Local* *Limelight* 7 p.m. *Free* *Zone* 10:30 p.m. *Free* (Rock)

MONKHOUSE *Local* 10:30 p.m. *Free*

SWEET CHURCH BAKERY SHOP Boxes of Valentine mix [hosted] 10 a.m. *Free*

MON.29

Burlington 6:30 p.m.

CLUB METRONOME The 20th Anniversary Concerts Jason Cawley (vocals) Brian Belbin (piano) 7 p.m. \$10 *AA*

MONKHOUSE *Zone* Night Open Jam [hosted] 10:30 p.m. *Free*

MARSHMALLOW FIZZ & PUB *Local* 7 p.m. \$10 *Free*

MONKEYHOUSE *The Monkey House* *Montreal* 9:30 p.m. *Free*

NECTAR 6 p.m. *Metronome* 8 p.m. *Free* (Rock) 10:30 p.m. *Free* *Zone* 10:30 p.m. *Free*

ON TAP BAR & GRILL *Local* 8 p.m. *Free* (singer-songwriter) 10 p.m. *Free*

RAKU KARAI *Documentary* 8 p.m. *Free* (Japanese) 10:30 p.m. *Free* *Zone* 10:30 p.m. *Free*

REGGAE FUNK *Reggae* 8 p.m. *Free* (Reggae) 10:30 p.m. *Free*

central

CHARLIE O *Teenage Night*, *Zone*, *Free*

SKID PELTORMA

PROPS 5 p.m. *Free* *Zone* (singer-songwriter) 7 p.m. *Free*

RED HOT IRONIC THIEFAGE

Local 10th Anniversary Party with DJ Doctor (hosted) 8 p.m. \$6 *AA*

MONKHOUSE *Red Line* [hosted] 8 p.m. \$10 *AA*

NECTAR 3 p.m. *Metronome* 8:30 p.m. *Free*

SKINNY PAPER *The Adolescent* 8 p.m. *Free* (Reggae) 10:30 p.m. *Free*

central

CHARLIE O *Teenage Night*, *Zone*, *Free*

SKID PELTORMA

Zone (singer-songwriter) 7 p.m. *Free*

PROPS 5 p.m. *Free* *Zone* (singer-songwriter) 7 p.m. *Free*

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SKINNY PAPER *The Adolescent* 8 p.m. *Free* (Reggae) 10:30 p.m. *Free*

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WED.01

Burlington 6:30 p.m.

CLUB METRONOME 10 p.m. *Free*

MONKHOUSE *Zone* (singer-songwriter) 10 p.m. *Free*

NECTAR 6 p.m. *Metronome* 8:30 p.m. *Free*

SKID PELTORMA 10 p.m. *Free*

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central

CHARLIE O *Zone* (singer-songwriter) 8 p.m. *Free*

REVIEWthis

UnKommon, Real Hip Hop

JEFF BELLINGER © DIGITAL DOMAIN/CHG

Burlington-based duo UnKommon aim to represent a simpler, hip-hop era of hip hop. The stated vision of their debut album, the boldly titled *Real Hip Hop*, is "bringing hip hop back to when it was fresh and original." While its admirable — and it is — intricacies, the proclamation itself is a contradiction. And though UnKommon display real hip-hop skill, the album too often shuffles under the weight of its own conceit.

The record opens on "Step Right Up," mimicking the shiny patterning of a carnival barker. MCs Ben and BP — the latter is also the duo's DJ — introduce themselves with the panache of the aforementioned freshness and timber uncommon shiftness. The problem is that the two seem as taken with their own pretentious originality, they rhyme about little else.

To wit: the same many sources that is "When the MCs in My Head." Care to guess what happens when and who is in either MC's possession? If you chose something along the lines of "I bring the track shot," "Spirits" lines drop enough to "make my mouth numb" or any other braggedon about their skills, congratulations. You're already listed to hip hop at some point in the last 15 years.

UnKommon's reliance upon repeatedly telling the listener how good they are is doubly frustrating given, well, how good they are. No production credits are given, but from start to finish



there are inventive beats and samples that trace an undulating landscape of various hip-hop styles. Both MCs boast impressive flow, and either is capable of holding down the spot light or stepping back to compliment the other. Indeed, the album's best moments are those in which the duo employs a dialogue attack, setting up one another in answering like a two-man wave.

Ben and BP are old-school friends, which likely accounts for their synergy on tracks such as the maccaroni "Who That Bass" and the playful light-hitting "Dopey" among others. And they're nimble enough to make room for guest rappers, including Ben on "Tune In" and the Amerik's Larice on "Without Mods" and the closing title track, "Real Hip Hop."

But "real" hip hop is predicated not simply on how you say something, but what you're saying. Though obviously talented, UnKommon have little to offer verbally; at least on this album, their further harken back to hip hop's supposed golden age as advances the music toward a new paradigm.

Real Hip Hop by UnKommon is available at unkommonband.com

— GAN BELLINGER

Quiet Lion, Whatever You Say

LOMME RECORDS © DIGITAL DOMAIN/CHG

Since its inception, Jenke Records has served as a champion for Burlington's musical underdogs. Founded by singer Toriyn Alexander, the label represents a motley crew of songwriters, rappers and bands who succeed as much as a collective entity as individuals. That strength (in numbers approach) has birthed a considerable assortment of albums over the past two years, comprising a wide array of musical styles and philosophies. It's an all-inclusive hedgehog that, though sometimes warts, has come to define the label's indie style.

America's latest release, *Whatever You Say*, by local duo Quiet Lion, is by far the label's strongest to date. A full-length follow up to its self-titled 2013 debut EP, the album suggests not only maturation by the songwriting tandem of Alexander and Alonso Grace Flynn, but of the label itself.

Those much of the surface Jenke vision seemed to delight in its own underdog-ness, *Whatever You Say* is a focused and refined effort, a record that could serve as a jumping-off point for Americ's future success.

Of all of its various musical outlets, Jenke has a solid seat at and as part of the hip-hop eighth Set Up City. Alexander seems most at ease alongside Flynn (either because her smoky Natalie Merchant-esque alto softens his gruff, deliberate delivery, or simply because he's become a more savvy writer (probably both)), the slicker rhymes he's previously hinted at is fully realized here. Especially on songs such as the viral "100 Pictures" and the casually likable title track, those



new subtlety surface, both lyrically and sonically.

As she was on their debut EP, Flynn is Quiet Lion's secret weapon. Her interpretation of the Alexander-penned "100 Pictures" is an abounding highlight. But she's a formidable songwriter in her own right, and an even better singer. For example, "Waking Dreams," in which she duets with Weylan Speed's Kelly Kanna, is simply a showstopper.

Individual accolades aside, *Whatever You Say* is a remarkable collaboration effort, and no just between Alexander and Flynn. Brett Hughes' sharp lead-guitar lines accent the duets, every charming character Trick Hunter's cool little work lends a pleasantly down-home feel. Ryan Power, who also engineered the album, turns in perfectly understated piano parts. And the rhythmic section of drummer Steven Plunkett and bassist Pat Griswold provides a rock-solid foundation.

The result is an album that, much like Jenke Records itself, conveys the sum of its parts, but what is especially notable about *Whatever You Say*, and what bodes well for the future of the label, is how good those parts have become, and how well they are beginning to fit together.

Quiet Lion release *Whatever You Say* this Tuesday April 30, at Radio Bean in Burlington. The album will be available for download at quietlionmusic.com.

— GAN BELLINGER

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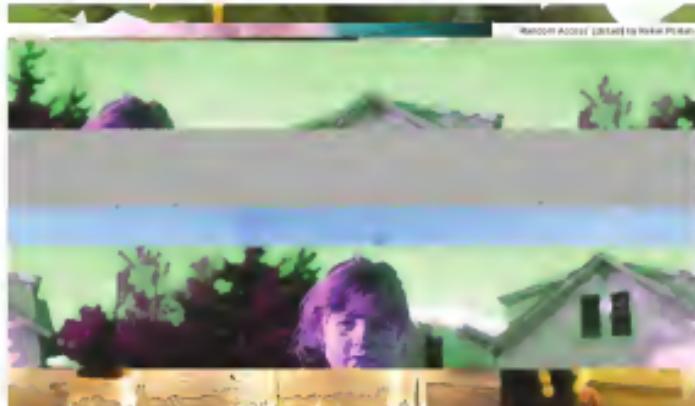
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Art at Play

"User Required" at BCA Center

BY MEGAN JAMES



Stop into Burlington's BCA Center on the Saturday *Night Fever* style—dimmest-glass brick flooring, and one thing becomes clear: The new exhibit, called "User Required," is less about *What does it mean?* than about *What does it do? And how?*

The floor is mesmerizing. When you're standing on it, it flashes a complicated series of color patterns and signals. Step onto it, and the tiles begin to beat, first start to glow blue to the left, and the light moves with you.

The interactive installation is called "Floorbit" and was created by a small team of local programmers and artists led by IBM design engineer John Stanton. Like many of the Vermont artists, engineers, tech geeks and novices whose projects are featured in the show, Stanton considers himself part of the "maker" movement, a community of amateur and professional makers who build new and old technologies to build stuff, solve problems, and most of all, have fun.

"Stanton loves to install LEDs in/behind/underneath/concrete any translucent object imaginable," Stanton writes in an email. "See the glass bricks

that were already established in the BCA Center presented a very natural opportunity for us."

The installation, Stanton explains, is made up of 126 translucent tiles, each with

level roads the black-and-white cityscape Jacobs had created, but nothing seemed to happen when I stood in front of it. Then a woman lifted her young child up to the center, and his face appeared in the sky-garden depicted on the wall. Cool.

Little discoveries abound in this show. I wouldn't have noticed Jacobs' ceiling-mounted pyramid sculpture, "Venus," had it not graced a student-project scroll at one I passed. Looking closely at an illuminated painting of a shaman by Horner Wells, John Cohn and Karen Wolkowicz, called "The Treasure of the Forest Shaman, Conservation Wheel: We Don't Need No Stinkin' Curriculum Vitae," I noticed small tick of Cobalt neurons cards wedged between the painting and its wooden stand.

It was a shite, Cohn later admitted in classic IBM fashion: "I just grabbed whatever I had."

Old fashioned technology is the focus of Jim Karsner's "The Firehouse Bell Project," another intriguing work in progress. Inside an ark-shaped structure in the BCA building — an arvo point to "You Are Here" — stands the giant striker that used to ring the firehouse bell before 1950. Karsner and BCA staff used climbing rope to hoist the striker down from the bell tower. A reel of

THE MOST IMPORTANT THING IS HOW PEOPLE WILL EXPERIENCE AND INTERACT WITH YOUR WORK, REGARDLESS OF WHAT PROBLEMS YOU'RE SOLVING

—JON STANTON

two individually controlled LED units mounted beneath. Two Max Knets are attached to the ceiling above, tracking the movement of people across the floor.

Like many of the projects in the gallery, "Floorbit" is a work in progress. A crowd at the opening reception earlier this month overwhelmed the floors — they didn't quite track, but the lights still looked cool. Likewise, Jennifer Ament's interactive video projection "Glasshouse" didn't always work. I spotted the cameras mounted at eye

height and footage from the Bloomsbury Bell Company in Troy, NY, where the firehouse bell was made, plays on a loop next to a suggestion station, where galliggoers can offer input on future uses for the bell.

For Bloomsbury's sensible plans can right to the chase with an instructive title: "Get the Good Kitty with the Thimble!" Howell says it all came together on a whim: "I was playing with a timer circuit and a new conductive ink material and found I could create a sound vaguely kitten-like using certain compositions and then layer

on conductive ink," he writes in an email. After trying out dozens of combinations to get the sound just right, Howell decided to pass the kitten playing with a yarn ball — digitally, of course, using Photoshop. "To me that summed up the novel approach to electronics," he writes, "of playing with them as a material in an exploratory way without a specific function in mind."

When visitors slip a thumb on a finger and stroke a kitten's back, the image animates when Howell describes as "surgical electrical noise."

Bethann Scherer's "Boundary," a huge, metallic eyeball made from recycled plastic, is a stable thing. It's-Cape, deployment, plastic bags, phone wires, etc. — interests or a man's subtle love? I didn't notice until I stepped away that an LED light was watching and was watching me.

Sommer's vision that the exhibit has been a good reminder to her as an engineer that "the most important thing is how people will experience and interact with your work," regardless of what problems you're solving.

"It's interesting to take a step back from the soldering iron and the software algorithms," he adds, "and think, 'Hey, this actually looks kinda cool.'"

As far that glowing floor, Stanton and Co hope a well-known a permanent installation at the gallery. Howell, who was part of the "Floorbit" team, sees the piece as "a gateway to change standards and language expectations, preparing visitors for the expansion of contemporary art world."

However you slice it, it sure is fun. ☐

1 User Required is a group exhibit at BCA Center (1000 University Street) through May 10. The opening reception is Saturday, April 18, from 5 to 8 p.m. (Photo: Jennifer Ament)

BURLINGTON AREA 5/16/09-PAGE 107

LINDA MCFARLAIN (left) creates drawings of people in pastel colored pencil and slate. Through April 30 at DAV's Studio Gallery in Burlington. Info: 863-2220.

MATTHEW MUSULAS (top) prints & screen prints, "sens" and by line screen print. Through April 20 at 2001 Books & Prints, Frame Shop on Burlington's Main St. 863-2182.

PAULINE MURRAY maps and legends, new murals in slate or slate line by line. Burlington artist creates drawings, prints and prints. Through April 27 at 5-P-A-1, 810 Main St. Burlington. Info: 863-2082.

PETE DUNNE landscape photographs and paintings. Through June 20 at Main Street Artwork, Burlington. Info: 863-2098.

PETER WILLIAMS (above) landscape and the young mindsets of Lake Champlain. Through April 20 at Vermont Intervale Center in Stowe. Info: 863-3889.

PHOTOGRAPH EXHIBIT An unusual collection of women who shoot May 2 at ArtStreet, 100 Main St., Burlington. Info: 863-2098.

GENEVA LEVINE (right) landscape and portraits with chalk pastels and charcoal. Info: 863-2768.

ROBIE COLEMAN (below) Paintings that fit. Burlington info: 863-2700. New and new works. Through May 10 at Penny Chace's art in Burlington. Info: 863-1881.

ROBIE COLEMAN Art paintings by the Vermont artist. Through May 31 at Remington Gallery, Burlington. Info: 863-2994.

GLENIE KIRKMAN Art prints and photographs. Through May 20 at Portland City in South Burlington. Info: 201-0500.

DALE (top) Photographs. Artist Kenneth Anderson, art master from Lanesboro, Minn., has traveled the country. Dale Davis and Clark Wulff are among the exhibiting conclude at the master's studio. Through April 20 at Berkman's Gallery in Essex. Auction info: 209-3868.

STEVE PIERRE (left) Infectious art that addresses human necropsy. Through April 26 at City of Burlington's Museum. Info: 863-5250.

ROBIE B. LOCKWOOD (left) The keeper of "junkies" since 1988 with photographs post cards. 1979-1989. Through July 10 at the artist's studio. Info: 863-4700.

BRUCE KALMAN Vermont regional prints. Info: 863-0010. Prints. Through April 20 at Remington Gallery in Middlebury. Info: 863-4700.

PIERROT MARCHAND (left) abstract installations of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.

WILLIAM RADFORD (right) abstract installations of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.

CHRISTIAN RICHARD (left) abstracts of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.

CHRISTIAN RICHARD (top) abstracts of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.

CHRISTIAN RICHARD (right) abstracts of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.

CHRISTIAN RICHARD (bottom) abstracts of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.

CHRISTIAN RICHARD (far left) abstracts of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.

CHRISTIAN RICHARD (far right) abstracts of wire mesh. Through May 10 at 2001 Books & Prints, Burlington. Info: 863-2220.



Pastel Society Group Show (above) In the Vermont Pastel Society's annual juried exhibition, the best of the best since their start. Waterbury-based artist Diane Bram explores the malleability of the medium in bright patches of distant landscape. Phil Laughlin of Williston captures the beauty behind the barns in his studies of trees and farmlands, while Middlebury artist Joyce Shuey takes a modern perspective with her smooth, flat blocks of color. At the Knoll Gruppe gallery in Jericho through May 10. *Pictured: "Hilltop Barn" by Phil Laughlin.*

June 30 at 2001 Books & Prints, Burlington. Info: 863-2220.

CHRIS SMITH (top) paintings that attempt to capture the elusive presence of light. Through May 31 at Central Vermont Museum, Middlebury. Info: 863-4700.

PROFESSOR (left) "Diane Shuey Art Show." Through May 31 at Waterbury Public Library. Info: 863-5484.

GARY STANTON (left) "mostly abstracts" made possible by his retirement. Through June 30 at Green Mountain Art Gallery at Colgate University in Hamilton. Info: 863-2220.

PIERRE (left) "Fires in the Forest" (not to be confused with the artist's name). Through June 20 at Community Square in South Burlington. Info: 863-6100.

PIERRE (right) "Fires in the Forest" (not to be confused with the artist's name). Through May 10 at Community Square in South Burlington. Info: 863-6100.

CLIFF COOPER (top) paintings, drawings, and sculptures by the Herkimer artist. Works are arranged in a series by Herkimer through July 4. Works are arranged in a series by Herkimer through July 4. Through June 23 at 2001 Books & Prints, Burlington. Info: 863-2220.

PAULY ARTIST SHOW (left) "Paint by numbers" studio prints. Through June 20 at 2001 Books & Prints, Burlington. Info: 863-2220.

THREE PEOPLE THREE TRINITY (right) In search of an exhibition by three local artists. Masters can make original drawings, fine art sculpture,

paintings, installations, calligraphy, ceramics and new Italy, Italy casts and other unique installations. Through June 12 at Montshire Museum of Science in Middlebury. Info: 863-2000.

MIKE BARNARD (above) "Clouds" (right) the photographic series he's been working on since he moved to Vermont. Through June 12 at the Knoll Gruppe gallery in Jericho. Info: 863-2000.

JIMMY WILHELM (left) New acrylics, monotypes and prints. Through May 31 at Working Lizard Gallery in Middlebury. Info: 863-4700.

JOHN WILHELM (right) abstract drawings and monotypes. Through June 12 at the Knoll Gruppe gallery in Middlebury. Through May 20 at Shalin Liu Performance Center in Middlebury. Info: 863-2000.

JOHN WILHELM (center) "Odeons, Nostalgia and Melancholy." Through June 12 at the Knoll Gruppe gallery in Middlebury. Through April 22 at Remington Gallery in Middlebury. Info: 863-4700.

LIAH LIPKIN & DALE HARRIS (left) portraits and pencil sketches by Liah Lipkin (former Vermont Poet Laureate) and Dale Harris (former Vermont Poet Laureate). Through May 20 at Remington Public Library. Info: 863-2000.

LIAH LIPKIN (right) "Working with the Elements." Paints and other objects by Liah Lipkin (former Vermont Poet Laureate) and Dale Harris (former Vermont Poet Laureate). Through May 20 at Remington Public Library. Info: 863-2000.

LIAH LIPKIN (center) "Portraits of the Extraordinary." Through April 20 at Remington Public Library. Through May 20 at Remington Public Library. Info: 863-2000.

ROBERT A. BROWN (left) "Dishonest Images," meditative, provocative images in soft color. Through May 10 at Remington Public Library. Info: 863-2000.

PAULINE COOPER (left) A group show featuring local artists to celebrate the year's most colorful exhibition. Through April 26 at ArtStreet, 100 Main St., Burlington. Info: 863-2098.

MATTHEW KIRK (left) "Sculpts and prints to the rescue." Through April 26 at the Knoll Gruppe gallery in Jericho. Info: 863-2000.

JOHN WILHELM (left) "Clouds" (right) the photographic series he's been working on since he moved to Vermont. Through April 26 at the Knoll Gruppe gallery in Middlebury. Info: 863-2000.

JOHN WILHELM (center) "Underwater" (right) the painter. Info: 863-2000.

JOHN WILHELM (left) "Underwater" (right) the painter. Info: 863-2000.

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ROBERT A. BROWN (center) "Portraits of the Extraordinary." Through April 20 at Remington Public Library. Through May 20 at Remington Public Library. Info: 863-2000.

ART SHOWS

ROBERT HETZER "WIDE LINE, SHORT LINE" Exhibit featuring prints and drawings from 1960 to the present. Through June 26 at Coopersmith's Office Gallery in Montpelier, Vt. Info: 802-229-0881.

SYLVIA BARDONICK The jewelry results of over 20 years combining her talents as metal, jewelry and beads. Through April 13 at the Children's Cat in Montpelier. Info: 802-223-1933.

THE NATURE OF THINGS A multi-media installation curated by Tracy Alvin Kivari. Urban and rural Vermont images from Grace Services and Tracy Kivari. Through April 26 at the Woodstock Art Studio in Montpelier. Info: 802-223-1965.

DRIVE-IN HORROR: DEAD, PRIVATE AND NATIONAL DOCUMENTATION An exhibit that looks like a classic of movie art. It features film stills, posters, Drive-In theater sets and stills, lampshades, posters and movie posters. **DESPAIR AND DARING: ACCOMPLISHMENT/HOPE** Combines digital legs by Peter H. Dutton with the original drawings of his own employees. Through December 20 at Bellarmine Museum of Art/Holman-Holman University in Montpelier. Info: 802-223-2033.

THIS OR THAT Answers that explore edited segments from popularly accepted and often-criticized, in the title of this gallery. **SILENT** MURKIN: A portrait of the silent film era. Through April 26 at the Flynn Fine Arts Center in Burlington. Info: 802-860-5311. **JASCHA HALLERAN: RADIUM + POMONA** **WITH REFLY** A collection by Jascha Halleran. Through May 25 at VisualPlace Arts in Essex, Vt. Info: 802-223-

TWO RIVERS PRINTMAKING FACULTY SHOW An exhibition of prints by faculty members, students and printmaking masters. Through April 26 at Two Rivers Printmaking Studio in White River Junction. Info: 802-223-2081.

"WE ARE HERE" Photographs by eight women from the Helikon Retina's USA Vermont digital photography class. Through May 26 at Woodstock Center/Art Center. Info: 802-456-4826.

WEIRD HOCKEY MURKIN Animals Art: Figures for "Weird" individuals. Curated by the human animal. Through April 26 at the Flynn Fine Arts Center. Through April 26 at the Woodstock Art Studio in Montpelier. Info: 802-3336.

Champlain Valley

ALAN KETT The Vermont Artist Series: photographs. Through May 16 at Christine Price Gallery, Champlain Valley College, in Randolph, Vt. Info: 802-755-2222.

CHAMPLAIN FACULTY SHOW Prints in a variety of media by 13 faculty art faculty. Through May 16 at Champlain Valley College in Randolph, Vt. Info: 802-755-2222.

IRON BOYS Illustrations of charcoal, woodcut, including large scale prints. Discovery prints are available, monotype prints and other unique prints and over the last 20 years. Through May 26 at Jackson's Center for the Arts in Middlebury. Info: 802-362-9002.

JASCHA HALLERAN Works on paper and media by a collection by Jascha Halleran. Through May 26 at VisualPlace Arts in Essex, Vt. Info: 802-223-

Champlain Valley Shows by Date



Matthew Douglas Matthew Douglas is a seasoned print and design artist known locally for his work in the pages of Seven Days, and globally for his award-winning exhibitions. The Vergennes native has also left an impression on the music world, creating striking gig posters for groups such as the Ben Rector Band and Of Monsters and Men. This month he shows an eclectic series of screen prints and posters at the Cosmic Iota Room Shop in Burlington. Layered his cosmic energy and graphic punch through April 26. Featured: "Moo!"

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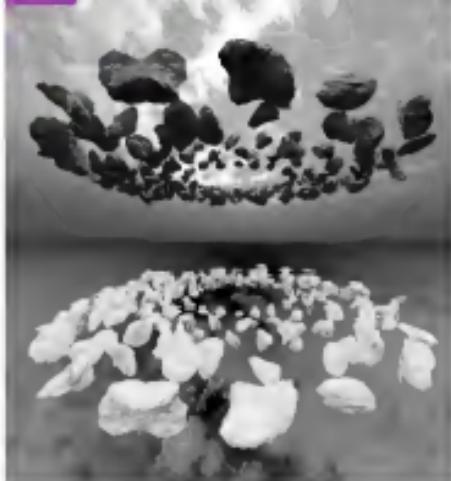
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John Douglas

The journey from Harvard student to digital landscape artist was a long and winding one for this Burlington photographer. After serving in the US military, Douglas moved to New York City, where he spent the 1960s and '70s producing prize-winning documentary films that investigated the social and political effects of American culture. Today Douglas' passion for change reverberates in his digital images. In his exhibit "States of" at Furchtgott-Ruckauf Gallery in Shelburne, he explores Instagram's hidden in the nooks and crannies of the natural habitat. Through May 21. Pictured: "Sea."

CLARK ARTHUR VALLEY MURKIN #4 P/B5

PHILLIPS, SARAH "Intrinsic Geographies," 2008, an 11x14" inkjet print. 10x10" framed. \$1,200. **Vermonter** Through May 30. **Burlington Artisan Gallery** (info: 802-860-5268)

WHITE TRANSFORMED: RAYMOND RUMINSKI "Vermonter," 2008, 11x14" inkjet print. 10x10" framed. \$1,200. **Vermonter** Through May 30. **Vermonter Art Center** (info: 802-860-5268)

WHITEHORN, JEFFREY RUMINSKI "Vermonter," 2008, 11x14" inkjet print. 10x10" framed. \$1,200. **Vermonter** Through May 30. **Vermonter Art Center** (info: 802-860-5268)

WILSON, MARILYN "A Vision of Place," 16x20", 16x20" framed. **Vermonter** Through May 30. **Vermonter Art Center** (info: 802-860-5268)

WILLIAMS, DALE FORGER "Sleeping

Williams" (original fine-line drawing) by fine-line artist Dale Forger is the highlight of the exhibition "Sleeping Williams" at the Burlington Art Center. Through May 12. **Burlington Art Center** (info: 802-860-5268)

THE ART OF PRACTICE "Practicing a variety of media by 10 members of the North Chittenden Women's Art Collective." Through April 27. **Vermonter Art Center** (info: 802-860-5268)

newspaper

APRIL SHOWERS "What makes a Jeannine Goodness storm like that? Flowers and a landscape by the artist." Through April 27. **Vermonter Art Center** (info: 802-860-5268)

CAROLYN BAKER "Revolving Prints" (printmaking) by Carolyn Baker. **Vermonter** Through May 12. **Vermonter Art Center** (info: 802-860-5268)

CLARK, DENIZ & SARAH HERRIN "In concert: Clark, Deniz & Sarah Herring," 2008, 11x14" inkjet print. 10x10" framed. **Vermonter** Through May 30. **Vermonter Art Center** (info: 802-860-5268)

CONVERSATIONS IN CLOTH "Outstanding

June Siegel and friends." Through April 30. **Vermonter Art Center** (info: 802-860-5268)



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movies

Oblivion ★★

It is not every director who can make the formula feel old hat. But Joseph Kosinski (*Observe and Believe*) definitely has the knack. This may well be his defining quality as a filmmaker.

In Gilead, we spend time houses plus in the year 2077 in a postapocalyptic corner of Earth in the company of computer-generated characters: superwise sparrowhawk and a machine who lives in a Jetson-esque mansion 5000 feet in the air. Not a simple memoir, *Never* is more something we haven't experienced since *Tron* before.

The machine of course, as played by Tim Cruise, an action major who excels in science fiction. He can make a perfectly serviceable sci-fi film. It just needs to be made with Steven Spielberg (*Mars Attacks!*, *War of the Worlds*). Just one of the film's short comings is that it was not.

— 3 just thought of another quality that distinguishes director Kassam: He has crazy, history-winning level luck. The story behind this movie is a million times more mad, bending than anything else.

In 1969 Kosinski graduated from the Columbia University Graduate School of Anthropology, where he subsequently taught. His specialty? Three-D modeling. Evolution

he structures were? what he wanted to do, Krasnowiak moved to Luk in 2008 and began writing a graphic novel titled "You guessed it - Oddmuse. While he looked for a publisher (in vain) he put his expertise in digital signage (as well as a desire of creating edge-TV games

Writer sounds like a bad story right? Struggling writer sounds like a bad story, so he sells out to pay the rent. Not so Kosinski claims. The next thing he knew he started writing novels and his manuscripts. There's a girl there — an acetate. Danny sat and laid the film flat on his unpolished comic book desk. 2007 boasted less 3170 million to about 15% to the 8.6% of 2006. The score wasn't released until 2008, so I'm passing Kosinski's open press conference whether he was sincerely being taped for an episode of *Mad Men*.

Audiences, by contrast, haven't been so easily persuaded in the case of the filmmaker's intent. Rewritten by (uncredited) William Mandel and then remixed again by Karl Gospodek, *Obituary* proves less an original dystopian vision than a collection of mostly tenuously linked images lifted from decades of dystopian fare. If there's a dark concept here, I managed to miss it.

Crane plays the last man on Earth. At least that's what Jack Hanger has been programmed to believe by a genetic, Big Brother-type world order. A war between humans and space intruders has left the planet uninhabitable and the remainder of the race has been改装 to a space station as part of humanity's move to one of Earth's moons. Jack lives with a data assigned girlfriend (Diane Kruger), Riesencamp, and man, man. A host of machines guarding what's left of the world from further attack.

Except nothing is so simple, and worse everything that happens always happens for more intriguingly or far better titles. You know a picture's derivative when a lot of titles in the same genre technically constitute a string of spoliers — like, say, Independence Day, The Matrix, Moon Phases of the Moon, Star Wars, WALL-E, 2012. It's not as much that these films privilege the picture's DNA as that Kosturik uses them as his personal electronic ATM.

the only ones it does offer — namely, which parts of which previous movies *Kenshōjin* will borrow and when. Prepare for some serious *fanboi*.

The critical consensus seems to be that *Cobivir* is a pretentious, overly ponderous plot and snappy-voiced courtesy of screenwriter Claudia Llosa, who went on to Oscar for her work on *Trip de Memoria* if that's pretty much on the money. Though, with \$100 million to blow on *CBD*, it's surprising that *Cobivir* proves less a blast than a stink for the eyes.

卷之三

REVIEWS

Emperor ★★

Emporer seems to have been the last movie for high school history classes whose teachers like to give themselves a break by popping in a DVD. It's (somewhat) informative about a pivotal moment at the end of World War II, it's suspenseful and it's a家庭-style color all the kids will recognize from "Lost."

What Emperor isn't, in any way shape or

form, is a compelling hermeneutics. There is no match in classic Paul Welbros list to interpret movies who were present in a classroom, with the possible exception of completed *WWII* books and those who can't be happy without seeing James Lee Jones apply his numinous poesy to playing Gen. Douglas MacArthur.

"The movie makes him look like some sort of a hoodlum in the movie. While you will see him smoke a corn cob pipe to his mouth and prepare to score the conquered Japanese with a growl, 'Let's show 'em some old fashioned American swagger,' that's pretty much the high point of his performance."

Emperor's potentially fascinating subject is the dilemma the U.S. faced in the wake of Japan's surrender. Should Emperor Hirohito be tried for war crimes, as the Justice Department said, or allowed to retain his



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Member of the House of Representatives
from the 11th District of California.

has gone. Getting mixed up in the plot of his performance, for some time now like hard-needled military man with expert psychological warfare, that jerk from "Lost" is leaving more and more in shambles about his identity. True, the long-distant one "fallout" of his life is concern an informative visit to eccentric Japanese elder who schools him in the culture. But what he learns about tradition and locality won't seem as a surefire ticket to success.

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fun stuff

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That Cat



JEN SØRENSEN

A Well-Funded Military



THE BRITISH AND CHINESE SHOULD
JOIN THE "FEDERATED STATE".



JIRO DREAMS OF SUSHI

Sunday, April 25, 4 p.m. Palace 9 Cinemas, South Burlington. \$7.50

Ya banno, sashi wa just now fish to Jizo-dono. It's still work. This film examines the relentless pursuit of perfection that has won Otsuka 10-best Tokyo restaurant; these Michelin stars and famous fare, we know chef, Jiro Robuchon. Like the best sushi it will touch your heart and your taste buds.

The pre-screening cocktail hour features FREE, nachos, sliders from Linda Fumya of Fumi-Bistro, Dungeness and a craft beer with DEW Wines (Sheppard House and Venetian White Merlot).

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Curses, Foiled Again

After someone broke into a church in St. Charles, Mo., and stole an undisclosed amount of tea from a freezer, police spotted Andrew Steven Jiang, 24, three blocks away with tea cups all over his face and clothing. Jiang told officers he was an "ice cream justice." (St. Louis Post-Dispatch)

A mother and daughter with a baby in a stroller tried to avoid paying full fare on the Philadelphia subway by sharing a day pass intended for only one person. They went to the 69th Street Station, where the mother punched the pass and allowed the daughter to enter. The mother then went to the 56th Street Station and used the pass. When the two women met up at the next station, neither had the baby. According to transit officer Heather Redding, both women assumed when they split up that the other had taken the child. The women notified transit police, who reunited them with the child and declined to cite the pair for violating the day pass rule. (Philadelphia Daily News)

The Thrill Is Gone

Inspired by a YouTube video of thrill-seekers swinging through arch and canyon openings, Kyle Lee Shocking, 23, tried to swing from the top of Utah's 160-foot-high Carra's Arch.

Stocking died, Grand County sheriff's Lt. Ryan Neal reported, because he made the rope too long, and when he "swung under the arch, he struck the ground." (The Salt Lake Tribune)

Law Makers

Montana police arrested more than 300 people protesting a city law against discrimination without first providing police an attorney of the protest's cause. The police charged the demonstrators with violating the law they were protesting by failing to notify authorities of their cause. (Montana QME Agency)

Proudly by the meat and poultry industries, state legislators nationwide are introducing laws making it harder for animal welfare advocates to investigate cruelty and food safety cases. Measures in Indiana, Arkansas and Pennsylvania, for example, would ban live videotaping agricultural operations. Laws already made it illegal to destroy belongings of an animal welfare organization when applying for a farm job. Other bills are pending in California, Nebraska and Tennessee. The force behind this legislative agenda, whose purpose, Paul Shapiro, vice president of farm animal protection for the Humane Society of the United States, insisted, "is to prevent any attempt of abuse from being documented," is the American Legislative Exchange

Council. It labels those who interfere with animal operations "terrorists" and titled the California bill the "Animal and Ecological Terrorist Act," although an ALEC official admitted "Freedom to Farm Act" would sound better. (Associated Press)

Lawmakers in Mississippi, the most obese state in the nation, overwhelmingly approved an "anti-Baconberg bill," which bans communities from requiring restaurants to post calorie counts on menus in fast-food sites. State Sen. Tony Smith, who owns a chain of barbecue joints, said he introduced the measure because government has no business telling people what they cannot eat. "I'd want fried fish," he declared, "that's my right." (New York's Daily News)

Larry Shandor, 82, a Canadian man serving a 21-year sentence in a Washington state prison for a 1965 murder, used the warden's widow, blunting her for persuading corrections officials to drop his transfer to a Canadian prison by placing him in a "hole light." Shandor is seeking \$100,000 in damages from Paula Henry. Calling the warden a "harmless, tame, tame, tame" henpecked, John Lukashus, said he doesn't expect it to get very far in court but lamented, "He was by costing her energy." (Canada's National Post)

More Equal Than Others

Rich Russians hoping to avoid Moscow's notorious traffic jams are paying upwards of \$200 an hour to ride in emergency vehicles that use their crews to scatter traffic in their path. The newspaper *Itar-Tass* reported that when police stopped one of these "ambulance nannies" for violating traffic rules, they discovered "that the interior was filled out by a high class passenger with comfortable seats for transporting VIP passengers." (British's Daily Telegraph)

Mother of the Year

After letting Shelly, 31, was piled in Florida for drug possession and lost custody of her daughters, authorities said she snatched the girls, ages 7 and 8, a knife, from jail with instructions to murder their paternal grandparents, with whom they live in Greenville, NC. The grandmother found the knife under one of the girl's pillows and took the girls to the Polk County Sheriff's Office, where they told investigators of their mother's instructions. A friend, Mary Seal, and regaining custody of her daughters was Shelly's "one goal in life." (Tampa Bay's WFLA-TV)

BLISS BY HARRY BLISS

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TED RALL



Taurus

1808 200 4000 200

In 1901, Russian composer Sergei Prokofiev — born under the sign of the Bull — premiered his opera *The Love for Three Oranges* in the United States. Here's how The New

Hei-Diese fels about it: "There are a few, but only a very few, passages that bear recognizable kinship with what has hitherto been considered music." Is it possible, Taurus, that you will get a similar reaction when you exhibit your new approach or endeavor? And that may disturb you. But I think it would be a good omen — a sign that you're taking a brave risk as you try something innovative and *unfamiliar*.

RIES (March 23-April '86) How we noted the sound of the wind when drivers sat to eat dinner, said passenger *Theodore T. H. H.* The unhappy person *Holmes of the City* at his house, and said he was ill with a bad cold and violent asthma. But for the happiness of the evening song, the singer presented us his famous having conclusion that it has been over us for longer. I bring this up to illustrate a point about your life. There will be a time when the wind will influence coming your way. It is like the wind as described by Aristotle, neither good nor bad in itself, but may blow the one or the other depending on the state of mind you choose to cultivate.

GEMINI (May 21-June 21) You are now

should do things that will make the world a better place. How boring, and yet it would be if I only thought of satisfying my personal needs. But I also remembered when Albus, Hagrid said: "This is only one corner of the world for you to do battle in, of improving, and fighting your own self! Even if you have done a thousand bad things in your entire life, if you touch Seamus, Hagrid's friend, it is good. For to be kind is right. The place where in most places you need a bit of *transfiguration* — and where peace and *Wingardium Leviosa* is *superfluous* — is where you are. Here comes the trick existing. To do better than you ever imagined possible will improve everyone around you. Your inner will is like a lamp.

CANCER (July 22-Aug. 21) Thomas Jefferson almost packed it in on June 17. Arkansas was a young country. There were only 10 states and it had unoccupied territories. As a representative to the Continental Congress, Jefferson proposed an amendment that would have prohibited slavery in these territories, including what would later become Tennessee, Mississippi and Alabama. Just one state, and the provision failed to pass. Can you imagine what the United States would have been like if slavery had been part of the original 13 colonies before the Civil War? The result of the long, drawn-out fight is that, at certain points in your life, small shifts can have big consequences. The astrological concern suggests your life will be greater than the Arkansas, never.

LEO [July 23-Aug. 22] I believe you will excel or sometime or place to the top of some associations rather than just events, which may trouble you want to be fit—it's really motivating if a pile of change has useful grace! It looks pink where you can see for miles and miles! I urge you to consider some action on the personal level you will choose. Then often your interests will call on your resources, wills and powers to help you make the most. This is a chance to see some expansion. Leo, unless you're a quietest nocturnal.

VIRGO (Aug. 23-Sept. 22). Have you ever seen a "phantom"? It's like a candle that is created by the reflected light of the moon instead of the sun. But this phenomenon is never the moon that is seen. The moon has

be full and setting. In the west, near the mountains and the Colorado plateau. So it's a more even, all the coastal areas have fairly just rainfall. According to my analysis at the beginning of the century, there was a trend that your typical one of these, one of these occurred in the late 1950s. Your climate changed to become wetter and more precipitation increases at those times and it's a great time to expect you will have a greater chance of having a wildfire when you need to be in order to prevent those fires.

LIBRA (Sept. 23-Oct. 25) — You've been a hundred years old and when you die, last year you were the last surviving member of a great fortune that had lived on Macau's Peninsula for thousands of years. But you probably left for heaven 100 years ago, and you're not necessarily extinct forever. That being said, you're cross-hemisphere at other related spaces. You could increase a 100 percent your version of Lawrence George's speech I suggest. LIBRA: That you may be able to pull off a moderately comparable resurrection — especially if you put in the effort in the coming weeks.

SCORPIO (Oct. 23-Nov. 20) Let's drag the catenary home after the snowy summit of Washington. Mount Baker. While in an unusual kind of dive. Noticing therefrom that from crevices in the rocky floor there is a road made all ice. As we stand between the north and the south we find the temperature quite early. The extremes participate so produce a happy medium. Can you accomplish something in poor life that's similar to what's going on in this crev? Metaphorically I mean?

SAGITTARIUS (Nov. 22-Dec. 21) "Never except the world as it is," remarked Spanish author Hugo Claus. "Each day we should write us, learning in the results from the injustice of things." I don't subscribe to the view that each day should begin like this. On some mornings we should rise and greet the world singing, songs of praise, for the great beauty of living. And I do this. Clouds approach, a possibly light rain or certain enclosures — like the one for you. Sagittarius, the time is ripe to dip into your reservoir of ingenuity, fight to right, the wrongs

CAPRICORN (Dec. 22-Jan. 19) "Your story begins the moment this winter's over," says

Anne Carson in her book *Don't Get Mad, Get Even* writes, "That measure is the legal record of your life. How you handle it is an index of the quality, resilience and durability of the thing, available to you. As you handle it, you come into more contact with what is innate in you. In a wisdom and starting point, you perceive what you are, what you seek, what you could be." I want to extend Carson's provocative hypothesis. I like to propose that this extends you spirit and insight in the course of your life, and your story changes from time to time. How will you handle it when it makes its next incursion? Get ready because here it comes.

AQUARIUS (Jan. 20-Feb. 18) "I prefer to be an animal and not to be to them," wrote Ursula Kress Niin in one of her many stories. "Some people would see us as sharp breeding diamonds. Valuable but lifeless and useless." Others, of the simplest kind, however, will have full stock and will, with all the traits of animal-like behavior reflected in their modest patch, "insist that even you won't nearly lose your ferocity." Aquarius, you will need an abundance of animal and sadness in the coming days. To protect the best possible investments, your influence will get case about your favorite forms of art, like poetry, art, and visual styles, remunerative.

PISCES (Feb. 19-Mar. 20) Sadness. Melancholy was a genius. His life looks, though influenced during different periods of thought, is replete with one of the most important philosophical schools of the 19th century. And let me tell you he's a big fan of stoicism. "People did not sometimes do silly things," he observed. "Sophisticated intelligence need not ever get dumb." Another lesson he's sold: "People stay up in the heights of intelligence and then come down into the gray waters of mediocrity." Here are some of his aphorisms: "Don't be afraid to be a failure." "I expect myself to attain only 10 percent of my goals." "Habits are evidence to support my advice." "People, when it comes to pleasure, need you to tell both extremes and what's right. And it's good when you can do that in a play-and-play-and-play manner." **2000**

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